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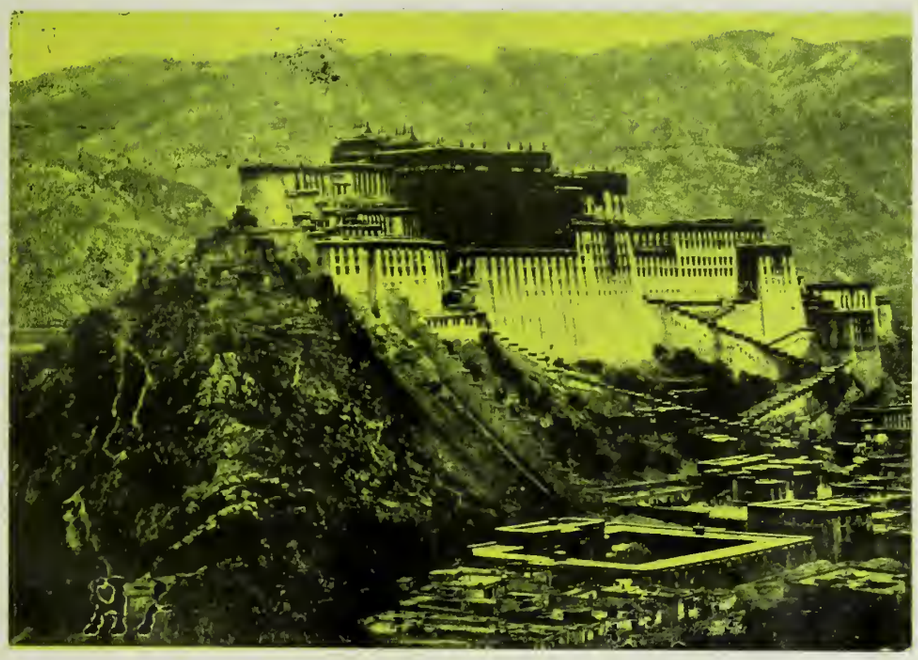
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ASIATIC



Potala at Lhasa, Tibet
A. D. 1650

"Oh, East is East, and West is West,
And never the twain shall meet,
Till earth and sky stand presently
At God's great judgment seat"—Kipling.

Mysticism

Access to Lhasa, the "Forbidden City" of Tibet, gained less than twenty years ago, disclosed the great Monastery of Potala. This majestic building with its vast sloping walls broken only in the upper parts by straight rows of many windows, its flat roofs at many levels, crowns a hill and is seemingly a part of it. Eight to twelve stories in height, it provides chambers for over 10,000 priests. Surmounting all is the great Red Palace with its gold roofs and pavilions in Chinese style, the residence of the Dalai Lama, spiritual and temporal ruler of Tibet, worshipped by the people, and believed by them to be the living incarnation of Buddha.

The Architecture of the Potala was influenced by that of the two great countries lying to the north and to the south, China and India. It expressed in a bold, primitive way the religion and mysticism so essentially a part of the life of the people.

The beauty of the Asiatic style, with its intricate forms and details, its color and weird fantasy, offers wonderful inspiration to the modern architect.

Allied Architects Association of Los Angeles

SERIES F NO. 1.

Vol. VI., No. 49 JANUARY, 1924 20 Cents

A Fly Speck?

"The San Diego Sun says: 'We could put Los Angeles in a section of our city and she would look like a fly speck on a window pane'."
L. A. Newspaper, January 11, 1886

WHAT HAS happened since 1886?

The faith and the energy of men have been applied to the task of building here a great city and a great surrounding community. And it has required faith no less than energy—faith that the investments made and the work done would not be lost for lack of a population to be served.

The risks taken by the pioneers of 1867, who brought gas into the homes of Los Angeles, and the pioneers of 1882, who first lighted the city with electricity, are seen—now—to have been wise investments. Then they were regarded by many as hazardous business ventures.

¶The investment of thirty million dollars by Los Angeles Gas and Electric Corporation within the past three years to prepare to serve a greater public is in keeping with the early pioneering spirit of the organization in providing in Los Angeles two conveniences without which its phenomenal growth would have been impossible.

Los Angeles Gas and Electric Corporation



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Sales and sales—but only ONE Blackstone's—and only one policy at Blackstone's—lowest first prices, quality considered and these prices relentlessly lowered for January Sales.

Apparel of distinction—that loses nothing because entered in a sale—except a generous portion of its rightful price. Just to keep things ship-shape, these reductions must be taken, though the merchandise is impeccable in quality and desirability.

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Blackstone's

BROADWAY AT NINTH LOS ANGELES

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

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Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:
Monday afternoons, January 7, 14, 21 and 28, at 2:30 o'clock. Bridge and Mah Jongg, followed by tea.
Sunday evening suppers, followed by program:
January 6—Mrs. Maude Fenlon Bollman, soprano, "Song of Life."
January 13—Miss Charlotte Herr will read for the club the 1924 Gift Book, "The Decision of Senora Van Bemi," a story of the early days of California and of the early days of the Valley Hunt Club.
January 20—Mrs. Blanche MacTavish Smith, contralto.
January 27—Wilbur Herwig, tenor.

ANNANDALE COUNTRY CLUB:
The afternoon bridge and tea parties, to which Mah Jongg was added, which have been so popular in past seasons, will be resumed on Wednesday afternoons, beginning the middle of January.
The first musical will be given Thursday evening, January 17.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.
Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

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Although we have had the biggest holiday buying season ever enjoyed by a similar establishment in Southern California, we still present an unbroken array of fine jewelry.

You may trace the reason for this exceptional condition back to the consolidation of S. Nordlinger & Sons with Brock and Company. This event placed in our cases the combined stocks of the two largest jewelry stores in the Southland. Hence we had ample to meet the demands even of the greatest buying season in our history and still find ourselves commencing the year with superb displays in each department.

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Art

THE Los Angeles Museum, Exposition Park, announces January 2 to February 1—Third International Water Color Exhibition. This includes part of the New York exhibition, which was divided into sections for shipping purposes.

A resolution accepting the substitution of five larger and more valuable paintings in Mr. and Mrs. William Preston Harrison's gallery of contemporary American art in the Los Angeles Museum was adopted by the Board of Supervisors.

Five paintings of less artistic value and of much smaller dimensions were withdrawn by the donors, who in the original gift of 1918 had limited the gallery to a collection of twenty-eight paintnigs

According to William Allison Bryan, director of the museum, the substitution of the five paintings is linked closely with the projected development of the museum as an art center for the city. The new paintings given by Mr. and Mrs. Harrison are given below: George Elmer Browne, A. N. A., "Les Contrabandiers"; Hayley Lever, R. B. A., "Fishing Boats, St. Ives"; Leopold Seyffert, A. N. G., "Nude (with Oriental back ground)"; Cullen Yates, N. A., "The Cove, Ogunquit, Maine"; E. W. Redfield, N. I., "Center Bridge."

The five paintings withdrawn from the gallery follow: E. L. Blumenschein, "The Gossippers"; Hayley Lever, "Landing the Fish at Gloucester"; Guy C. Wiggins, "Fifth Avenue at the Library, New York"; Cullen Yates, "Incoming Tides," and C. C. Curran, "Sunday Morning."

The public is invited to view the paintings at the museum at Exposition Park any week day between 10 a. m. and 4 p. m., except Wednesday, when the gallery is closed in the afternoon. The hours for Sunday are 2 to 5 p. m.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, announces: Extension Lectures—
January 6th—Lecturer, Dr. John Mead Adams, Assistant Professor of Physics, University of California, Southern Branch. Subject, "Temperature and Its Measurement" illustrated.
January 13th—Lecturer, Dr. John A. Comstock, F. E. S. Subject "Wonders of the Insect World"—illustrated.
January 20th—Lecturer, Jasper J. Mayer, M. D., Ph. D., President, University of Psychological Research. Subject, "The Yellow Pine Beetle Foe of Our Future Homes"—illustrated.
January 27th—Lecturer, J. Allard Jeancon, Curator Archaeological Department, Denver State Museum. Subject, "Indian Myths and Music"—illustrated.
The Third Annual Butterfly Show will be shown during the month of January, commencing January 3rd.
Exhibitors as follows: Jean Gunder, George Malcolm, Eugene Murmann, Hal Newcomb, Alice Newcomb, Karl Coolidge, Dr. John A. Comstock, Laurance T. Kerr, Carl Erich Walters.
The Butterfly Show will include the showing of a collection of water colors by a European artist which is considered one of the finest works of its kind, and shows both the butterflies and their caterpillars.

PORTRAITS and imaginative pictures by Adele Watson of New York and Pasadena are on exhibition at the Cannell & Chaffin Galleries from January 2nd to January 14th. Miss Watson's pictures strike a note rarely seen here. Her color is low in key, suiting the mystic union of nature and humanity which is the theme of her imaginative compositions. Miss Watson is a portrait painter of unusually high rank. Her portrait "Helen" is a work of first importance, the warm, dark color admirably suited to the personality of the sitter. Three other portraits are shown displaying the same unusually sensitive feeling for personality. Miss Watson has exhibited at the National Academy of Design and other New York Galleries and at the Art Museum in Toledo, Ohio.

THE new exhibition rooms at 2510 West Seventh Street, Los Angeles, known as Gatch-Hill, opened with a show of fifteen landscapes by John Coolidge, including "The Golden Shore," "The Little Valley," "In the Park," and "Springtime in Topanga."

THE judges of the first annual exhibition of the work of Southern California sculptors at the Southwest Museum made eight awards, as follows: "Portrait of Jack Wells," by Julia Bracken Wendt; "Head of Young Woman," by Maud Daggett; "Soul of a Dancer," by Harry F. Winebrenner; "The Dancer," by Humberto Pedretti; "Yesterday," by Elizabeth Mason; "Old Italian Soldier," by David Edstrom; "Type from Life," by Frederico Giorgi, and "Sundial," by F. C. Wamley. The popular vote award went to "Thundercloud," by Andrew Bjurman.

MATTEO SANDONA, brilliant San Francisco portrait painter, who has recently made his home in Southern California, will hold his first exhibition since coming here at the Cannell & Chaffin galleries from January 14th to January 31st. Portrait painters of good quality do not grow on every bush, and Mr. Sandona's work will arouse unusual interest, for he has painted many celebrities, during a very busy and successful career and the belles of San Francisco and Honolulu have sat for his brush. Lucien Muratore, Lina Cavalieri, M. Polacco and Edith Mason are among the operatic stars whose portraits

he has painted. During the Panama-Pacific Exposition, Sandona was the youngest member of the art jury, at which time he painted portraits of Louis Christian Mullgardt and Leo Lentelli, architect and sculptor.

THE Board of Directors of the Art Museum in Balboa Park, San Diego, have secured the New Mexico building, remembered as one of the most interesting buildings of the Exposition, and one of the finest examples of Pueblo architecture in this part of the country, and will restore it as an art center. The building will include studios, lounge, clubs rooms for the various art organizations, and a chapel auditorium. One distinctive and beautiful feature of the building is the patio, with its fountain, the flowers and the old tiles.

PRACTICALLY both walls of the Galeria Real in the new Los Angeles Biltmore have been given over, as well as two additional show rooms, to the new art gallery to be known as the Biltmore Salon. The exhibitions will be made up of the work of Western artists and the avowed intention is to stimulate interest in and appreciation of the work of the representative painters and sculptors of the West. The gallery is in charge of Arthur M. Hazard, Silas Dustin and Miss Helen Whistler. The artists exhibiting in the first showing were Ernest Albert, Franz Bischoff, Benjamin Brown, Dana Bartlett, Carl Oscar Borg, Loren Barton, Maynard Dixon, Clyde Forsythe, Thomas L. Hunt, Arthur Hazard, Frank Tenny Johnson, Aaron Kilpatrick, Kathryn Leighton, Jean Mannheim, Hanson Puthuff, Douglas Parshall, Edgar Rayne, John H. Rich, E. Roscoe Shrader, Donna Schuster, Jack Wilkinson Smith, William Wendt, Max Wieczorek and Edouard A. Vysekal.

WILLIAM SILVA'S South Carolina Gardens, a series of paintings by this subtle and decorative painter, will be on exhibition at the Cannell & Chaffin galleries from January 14th to January 31st. This unquestionably constitutes one of the most important art events of the year. Silva has gradually built up his artistic powers through close and unremitting study of nature until this magnificent series of gardens comes as a crowning achievement. An article by Mabel Urmey Seares and reproductions of some of the paintings will be found on page 9 of this issue.

EARL STENDAHL'S new gallery in the Maryland Hotel, Pasadena, opened the middle of December, and included at that time a one-man show by Orrin White of sixteen new canvases which he brought back from his recent trip into Mexico. The new gallery is remarkably well arranged and forms a decided asset to the Maryland, as well as to Pasadena. Every possible advantage of display and lighting has been taken into consideration and the result is particularly satisfying to the artists as well as to the public. The walls are hung with velour of the shade known as "London Smoke," and the lighting of every picture is so arranged as to put forth its true value. The display space is well divided, including forty feet overlooking the hotel dining room, forty feet along the promenade, and still another division, of about the same space, on Colorado street. This arrangement affords ample wall space for a hundred canvases at one time.

These are the artists at Stendahl's Maryland: Theodore Robinson, Frank Tenney Johnson, Norman Chamberlain, F. Hopkinson Smith, Armin Hansen, John Frost, Ernest Albert, Murray Bewley, Robert Vonnoh, Joseph Kleitsch, Hanson Puthuff, Gardner Symons, John W. Bentley, Bruce Crane, Guy Rose, Paul Dougherty, John H. Twachtman, Alson Clark, George Inness and William Wendt.

THE Cannell & Chaffin print room will hold an exhibition of choice etchings during the first two weeks of January, consisting of examples by the greatest etchers. Rembrandt, Whistler, Zorn, Seymour Haden, Claude Lorraine, Heryon, Muirhead Bone, D. Y. Cameron, James McBey, Albert Besnard, August Rodin, D. S. MacLaughlan, William Auerbach Levy, and others, constitute the etchers represented. This will be an excellent opportunity to see, side by side, for comparison, the works of the greatest masters of the copper plate.

THE exhibition by A. Phimister Proctor at the Los Angeles Museum, to continue through the first week in January, consists of nineteen small sculptures, and sketches of the heroic sculptural groups and figures which are not available for exhibition purposes.

ONE of the most interesting shows of the year is that of Jules Pages, consisting of recent canvases sent by him from Paris to the Stendahl gallery in the Ambassador Hotel, Los Angeles. Pages is a San Franciscan who has for many years been instructor of painting in the Julian Academy, Paris.

DAVID EDSTROM, sculptor and philosopher, has been invited to deliver a series of lectures to the students of the Upsala University, the best known educational institution of Sweden. It is now Mr. Edstrom's intention to accept and to leave for Sweden in March.

PICTURES by a group of California artists occupy one gallery at Cannell & Chaffin from January 2nd to 14th. Oils by Hanson Puthuff, Edgar Payne and Arthur Hill Gilbert, and watercolors by Marion Kavanagh Wachtel are too well known to need introduction to our readers; the paintings of Arthur Hill Gilbert are not yet so familiar to us. This young painter, however, has a considerable background of good painting, both in this country and in Europe, and is finding splendid material for his talent in California landscape.

FRANCISCO CORNEJO, the Mexican artist, has re-established a studio in Los Angeles after an absence of several years, at 644 Lucas Street, where he will show his collection of paintings to be brought down from San Francisco.

DOUGLAS DONALDSON, in the interest of all craftsmen, has established a Craft Sales Room in the foyer of the Assembly Tea Room, 644 South Flower Street, Los Angeles. On display and for sale will be found examples of the work of the best craftsmen of the country, including decorative embroidery from the Waldvogel Studio, established by Emma Waldvogel, examples of the work of Norman Edwards, color etchings by Neil Bracker Mayhew, silver from Porter Blanchard of the Boston Arts and Crafts, and recent things by Mr. Donaldson.

F. GRAYSON SAYRE is exhibiting several paintings on the walls of the mezzanine of the New Rosslyn Hotel Annex.

Music

THE dates for the Philharmonic Symphony concerts, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, are Friday afternoon symphonies, January 11 and 25, Saturday evening Symphony concerts, January 12 and 26. The Sunday afternoon popular concerts will be given January 6-20.

THE first concert of the 1924 Artist Series of the Pasadena Music and Art Association will be given Wednesday evening, January 16, by Jascha Heifetz, the young Russian Violinist. The second concert will be given by the Ukrainian National Chorus, Wednesday evening, January 23.

THE artists and concert dates of the Philharmonic Artist Course, Philharmonic Auditorium, are Schumann-Heink, January 8,; Elena Gerhardt, January 10; Ukrainian National Chorus, January 21 and 22; Pavlowa, Ballet Russe, January 24 and 29.

TWO concerts of the Auditorium Artist series, will be given at the Philharmonic Auditorium, January 19 and 21. The artist will be Jascha Heifetz, violinist. On February 1st, Moriz Rosenthal, pianist, will give the fifth concert.

THE third of the Coleman Chamber Concerts will be given Wednesday afternoon, January 23 3:30, at the home of Mrs. Joseph M. Hixon, 1050 Arden Road, Pasadena. The artists are Henri de Busscher, Emile Ferir and Blanche Rogers Lott, L'Ensemble Moderne.

THE Zoellner Quartet will present the third concert of the Biltmore Chamber Music series, January 14, in the Music Room of the new Biltmore.

ON the Mid-Winter Philharmonic Course Elena Gerhardt, Leidersinger, will appear Jan. 10; Schumann-Heink, Jan. 8 and 18. John Philip Sousa and his famous band will give a series of Los Angeles concerts, January 14, 15 and 16. The Ukrainian National Chorus, January 21, will be followed by the incomparable Pavlowa and her Russian Ballet, Jan. 24. The month ends with De Pachman, Jan. 31.

WITTER BYNNER'S "Canticle of Praise" was presented at the Community Music meeting at the High School Auditorium, Pasadena, Dec. 4. Arthur Farwell directing the songs included in the work.

The occasion was in honor of the Thanksgiving season. Dr. Robert Freeman and Captain Perigord assisted as cantors. Part of the program was given to instrumental compositions by composers of the Allied countries, played by the Arroyo Trio.

THE Wayfarer Choral Union, the large chorus formed from the body of singers of the late "Wayfarer" production, is rehearsing bi-weekly at the University of Southern California's assembly hall, under the direction of William Tyroler. The work in hand is Liszt's "St. Elizabeth." It was first produced in 1865. In 1917 it was performed at the Metropolitan in New York, Mr. Tyroler training the chorus and conducting. There is room in the Wayfarer Choral Union for more men singers. The next rehearsal will take place Jan. 7.

THE "Morning Choral Club" was recently organized in San Diego with thirty-five women as members. L. J. Bangert is the director, and Mrs. Bangert is accompanist. Stella M. Porter is president, and Mrs. R. E. Hicks, vice president.

THE second matinee musical afternoon, of the series to be given under the direction of Miss Alice Seckels, at the Hotel Vista Del Arroyo, Pasadena, will be January 7th, when Madam Elena Gerhardt, the great leider singer will be the artist. This matinee will be given instead of the lecture previously announced for January 14. On Monday afternoon, February 4, Frank Swinnerton, the celebrated English novelist will be the guest of honor.



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MILDRED MARSH, pianist, and Henri Van Praag, violinist, have arranged a series of morning chamber music recitals, to be given at the studio of Miss Marsh, 536 Oak Knoll Avenue, Pasadena. For the second recital to be given January 8, the "Kreutzer Sonata" by Beethoven, and "Song Flight" by Arthur Farwell, will be the program. January 29 the selections will be "Sonata" (Max Donner), and "Romance in G," (Beethoven).

THE Community Arts Orchestra of Santa Barbara, Roger Clerbois, Conductor, will give the last concerts of the winter series, Sunday afternoons in Recreation Center, January 6 and 20.

NAKEGHAZI, pianist, will appear January 7 at the Philharmonic Auditorium, in the second concert of the Fitzgerald Concert Direction, Merle Armitage, Manager.

THE Los Angeles Choral Society—that is, 125 members of that huge chorus—under Antoinette Ruth Sabel's direction, sang Hadley's beautiful cantata, "In Music's Praise," at Philharmonic Auditorium, Sunday evening, Dec. 2, as a special musical service of the Temple Baptist Church. The Society is made up of employees of industrial and commercial institutions.

THE first concert of the symphony series of four concerts in Pasadena this season, given by the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, will be given Jan. 4. Raymond Theater.



Fountain of Music Hall, Pomona College.

POMONA COLLEGE, CLAREMONT

A DELIGHTFUL musical event of the Christmas season was the rendition by the college choir, with the support of four of Los Angeles' leading soloists of Handel's "Messiah."

The choir of 125 voices, under the able direction of Ralph H. Lyman, showed remarkable training and ability. Lora May Lampert, soprano; Florence Middaugh, contralto; Raymond Hamon, tenor, and Fred McPherson, bass, each contributed to a delightful whole. Full justice was done to the superb musical composition.

The Mabel Shaw Bridges Hall of Music was filled to overflowing for both the afternoon and evening concerts.

OCCIDENTAL COLLEGE

OCCIDENTAL COLLEGE has received a gift of $150,000 for a girls' dormitory, to be erected in the near future. The donor, Mr. William M. Orr, is presenting this building in memory of his wife. This is not the first valuable gift Mr. Orr has made to Occidental College. The ten thousand dollar memorial gates and the three thousand dollar planting are former gifts from him.

Announcements

THE Pasadena Community Players, in the Community Playhouse, will continue the repertory of four plays, on alternate evenings, through January 12, followed by the "Torch-bearers."

THE Mission Play, famous pageant-drama, opens the thirteenth year at San Gabriel with a matinee performance on New Year's Day. R. D. MacLean will appear in the role of Fra Junipero Serra, according to the announcement made by John Steven McGroarty, California's noted historical playwright.

THE Assistance League Community House, 5604 De Longpre Avenue, Hollywood, announces Miss Aline Greenwood as the speaker at the next Round Table luncheon, which will be held January 3. Interesting speakers will always be found at these Round Table Luncheons, which offer a medium through which to assist in the various philanthropic plans of this organization.

THE Southern California Camera Club of the Southwest Museum meets every Thursday evening at 104-105 Stimson Building, Los Angeles.

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REBECCA WEST, London critic and novelist, will speak at the Ebell Club, Los Angeles, on January 28, on "English Women in Politics," and at the Friday Morning Club, Los Angeles, on "Sex Antagonisms as a Subject for English Novelists," February 1.

PASADENA Center of the Drama League of America offers a prize of $100 for the best full length play, and a prize of $50 for the best one-act play. The contest is open to any resident of the United States. All manuscripts must be in the hands of Mrs. Gertrude M. Fuller, 499 Ellis Street, Pasadena, on or before February 1, 1924.

ANNOUNCEMENT OF THE PASADENA LECTURE COURSE ON CURRENT TOPICS 1924

The Pasadena Lecture Course on Current Topics given for the past four seasons will be continued during that of 1924. The lectures will be held in the auditorium annex of the California Institute of Technology, corner of Wilson Avenue and California Street, on Tuesdays at 4:30 p. m. The object of the lectures will remain the same, to encourage the intelligent discussion of public affairs.

Arrangements which are necessarily subject to change, have been made as follows:

DALLAS LORE SHARP
Boston University
January 8—"Education for Democracy."

DR. ROBERT A. MILLIKAN
January 15—"Science-Religion Controversy."

F. E. SLOSSON
Author of "Creative Chemistry"
January 22—"Science Remaking Everyday Life."

REBECCA WEST
Noted English Novelist
January 29—"The Spirit and Tendency of the Modern Novel"

WILLIAM McFEE
Author of "Command"
February 12—"Latin Contrasts."

HELEN FRASER
Member of the Institute of International Affairs
February 19—"Tests of Today."

FREDERICK STARR
University of Chicago
February 26—"Present-Day Mexico"

HENRY S. PRITCHETT
President of the Carnegie Foundation
March 4—"The Science and Art of Giving."

WILLIAM MORRIS HUGHES, P. C.
Ex-Premier of Australia
Friday Evening, March 14, at 8:15, "The Pacific: The Coming World Problem."

SAMUEL S. CROTHERS
Essayist and Pastor of the First Unitarian Church of Cambridge, Mass.
March 25—"The Advancing Frontier of Morals."

ALEXANDER MEIKLEJOHN
Former President of Amherst
April 1—"The College of Tomorrow."

ALFRED NOYES
English Poet
April 8—Exact topic to be announced later.

The committee also hopes to offer lectures, the dates of which are at present uncertain, by:

COUNT HARRY KESSLER
First German Ambassador to the Republic of Poland

RAY CHAPMAN ANDREWS
of the Third Asiatic Expedition of the American Museum of Natural History

The latter will probably take place in the evening and be accompanied by slides.

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of

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California Southland

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CONTENTS

		PAGE
POTALA AT LHASA, TIBET	Cover Design	
(Design for Asiatic Architecture, A. A. A.)		
SOUTHLAND CALENDAR		3, 4, 5
THE MANSARD ROOF	Contents Design	
ART APPRECIATION IN LOS ANGELES	*Benjamin C. Brown*	7
A PAINTER OF GARDENS	*Cannell and Chaffin Galleries*	8
TWO PASADENA GARDENS BY WOMEN		9
MONET'S GARDEN	*Ethel Rose*	9
THE SERENDIPITY SHOP	*M. Urmy Seares*	10
HILL HOUSE AND HILL, J. L. EGASSE		11
JAPANESE FAIRY TALES	*Mrs. William H. Anderson*	11
SKETCHES OF EUROPEAN ARCHITECTURE	*Donald Wilkinson*	12
LITERARY SAN FRANCISCO	*Mrs. W. C. Morrow*	14
TOWN AND COUNTRY FUNCTIONS		15
SOUTHLAND OPINIONS		16, 17
THE SAN GABRIEL VALLEY COUNTRY CLUB	*Ellen Leech*	18
THE ASSISTANCE LEAGUE AND TINY TIM		19
THE FLYING BIRD CAGE	*Theresa Homet Patterson*	19
THE BULLETIN OF THE ARCHITECTURAL CLUB		20
TWO SMALL HOUSES BY A BIG ARCHITECT		21
THE BRICK HOUSE COMPETITION	*Philip Meany*	21
THE OWNER AND THE EXPERT	*Paul Penland*	23
SOME NOTES ON SHEFFIELD PLATE	*Wm. J. Schmidt*	24
EAGLE ROCK BEAUTY		27
CALIFORNIA'S BIT FOR HEALTH	*Martha Van Meter*	28
RECENT BOOKS—REVIEWS	*E. M. Greeves Carpenter*	30

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE BEGINNINGS OF ART IN LOS ANGELES

An Historical Sketch By BENJAMIN CHAMBERS BROWN

MY knowledge of art conditions in this community began with the establishing of residence in Pasadena. My first visit as a tourist charmed and delighted me, but I had to return "East."

Several years later, I wrote to Mr. Frank Wiggins, secretary then as now of the Los Angeles Chamber of Commerce as to the opportunities open for an artist, and promptly received a discouraging letter in reply.

However, the poor health of the family called for a change of climate, and with great optimism, I came along with them. Discouragements were plentiful, but I have never regretted the change.

Upon my arrival, I found a few artists already established, among them being Edith White, a notable painter of flowers. An Englishman, William Taverner and I started a small school in the Mills Block which we called the Lotus Art School.

About the same time, classes were conducted in Throop College under various instructors, one being Ernest Batchelder. Want of space prevents the mention of later artists.

As there were few artists in Pasadena, and no daylight gallery for exhibitions, (a condition which unfortunately still exists), most art activities centered in Los Angeles, the larger town.

Some small exhibitions were held in store corners, and a small group of artists started "The Sketch Club" out of which came the California Art Club, an organization that comprises at present most of the artists of Southern California.

This club had its first exhibition in a cellar, but later F. W. Blanchard interested capital, and erected a Music and Art Building. On the fifth floor was a daylight gallery in which the club held many exhibitions attended by eager visitors in spite of the inaccessible location down a long and narrow passage.

The Ruskin Art Club holds the honor of being the first to foster art, and held an exhibition of the work of loaned "old masters" and "local painters."

The newspapers of the day "unmercifully guyed the locals" for presuming to show their work beside the "old masters." It is edifying to compare these old criticisms of a few inches, with the columns of art notes in The Times, as that paper frankly acknowledges the value of art to a community and publicly fosters all art movements.

The moving spirit of the Ruskin Club was Mrs. W. H. Housh, who not only urged the holding of exhibitions as a definite policy for the club, but was later able to persuade the county supervisors to add an art gallery to the proposed History and Science Museum in Exposition Park.

The name of this devoted woman should be remembered by all art-lovers of Southern California.



THE JOLLY ROVER, A PAINTING BY LOREN BARTON, BILTMORE GALLERIES

Miss Barton came to Los Angeles when seven years of age and her art may justly be called a product of the community. She had the basis of her excellent training in the public schools and in severe study of anatomy and drawing from casts under W. M. Judson, who recognizing her talent, gave her the hard drilling necessary to success. She has been chosen to design the cover for The California Troubadour's Memorial book.

The Friday Morning and Ebell Clubs held exhibitions of art, receptions and "one man shows," which were important as aiding in creating an art atmosphere.

The men's clubs tried a few exhibitions, but soon lost interest, or only gave exhibits of artist members work or of their favorites.

Upon completion, the Los Angeles Museum offered its hospitality to the California Art Club, and it has staged its annual show ever since. Besides its own annual Painters' and Sculptors' Exhibit, it stages other shows, and sends out various small exhibitions to schools and libraries all over the county.

It also holds yearly an exhibit of international importance under the auspices of the Print Makers' Society of Los Angeles.

This club is composed of etchers and workers in graphic art, and has 136 active members all over the world. Its international show is open to any graphic art worker, subject only to its jury and rules, and its catalog shows the names of nearly every prominent living etcher and print maker. It also sends out seven travelling exhibitions of members' work at nominal cost. All of its activities are under the efficient management of its secretary, Howell C. Brown. It is gratifying news that the Los Angeles Museum is to have large additions to its galleries.

This is decidedly a people's museum and it seems strange that the only person interested in giving to the city a collection of contemporary paintings is a Chicago man, recently come to live here, Mr. William P. Harrison. He has presented a notable collection and is adding to it. He is not collecting the work of our own able painters, and it is hoped that in the near future, men of means who have won their wealth from oil, fruit or real estate will establish such a memorial for the future enjoyment of the people. It may be of interest to note that no business man's name has been handed down in history save as a patron of the arts or as an artist also.

The various county fairs are beginning to bring art to the people by holding competitive exhibitions in Pomona, Santa Ana, Arcadia, and other towns. Laguna, La Jolla, San Diego and Long Beach have art galleries, while Pasadena, a city of 75,000 people, is lagging.

Many Eastern hotels have long maintained galleries, but only recently have Los Angeles and Pasadena hotels established good art rooms; frankly for commercial reasons, but also because sensible of the added prestige and refinement it gives.

In Los Angeles, the Ambassador led the way, but it remained for the Hotel Biltmore to establish an Art Salon in the center of the busy city, right in the marts of trade. Here, art is in a perfect setting—a stately gallery with a vaulted ceiling, and each painting picked for its good quality is displayed under an individual light.

I have shown how art in Southern California began quite humbly and after many vicissitudes, has come into its own. The future seems bright with promise and the artists are encouraged to do good work.

TWO LITTLE GARDENS

Upper by
Helen Duesner

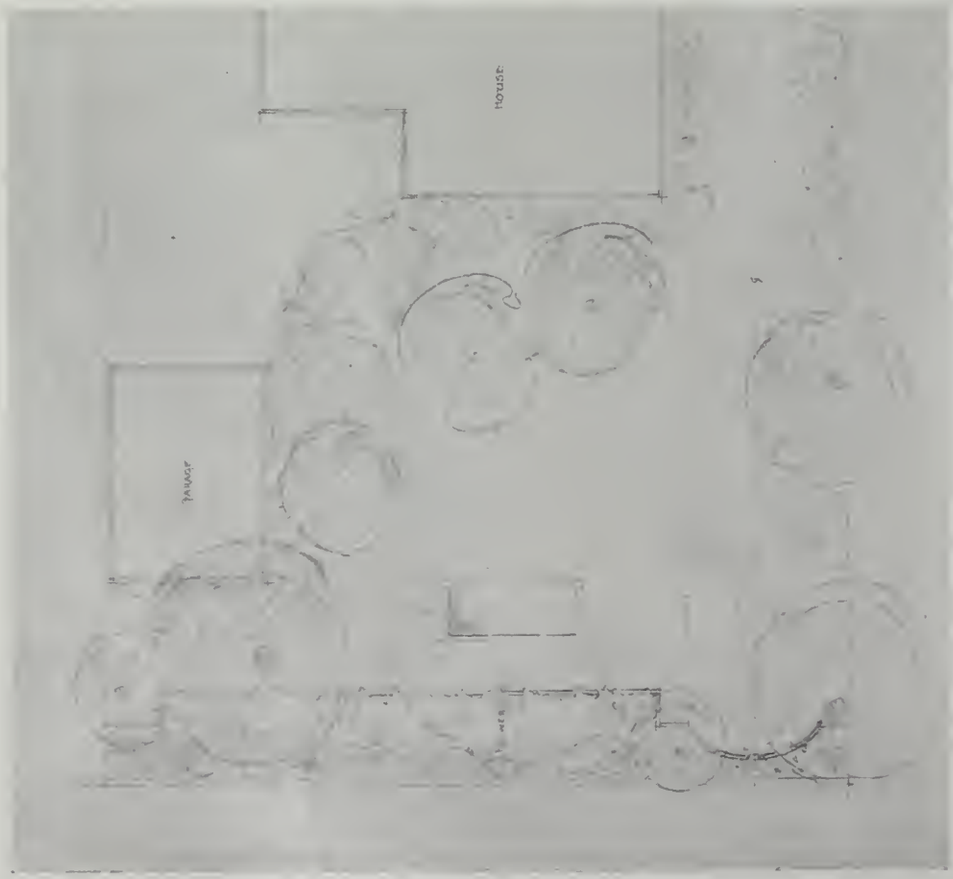
Lower by
Katherine Bashford



GARDEN HOME OF MR. AND MRS. E. J. CHEESEWRIGHT.

THE California home is so closely related to the out-of-doors that the garden becomes a very intimate part of it. The home maker must here be a maker of gardens also.

Two little plots closely connected with the home are here represented, one in front of the house and the other a plan for the more secluded back yard. Both recognize the value of trees already on the lot and make themselves distinctive and individual by planning the garden for the trees instead of planting a tree in a conventional garden. And is this not the safer way to establish a livable garden? If there are no trees on a chosen site why not invite one or two to come and live in this particular place and make the garden a home for it?



To the public the old garden in which Mr. Cheesewright has set his home on the edge of the Arroyo gives full mead of beauty. The oaks fondle the house but do not lean over it: for like the Indian who occupied this land before us, Californians do not sleep under the spreading limbs of a tree. Lilacs and other old fashioned shrubs border the curving lines of the lawn which affords a wide open space to let in the sunshine; and broken flagstones let the softening grass grow in between and lighten the curse of concrete sidewalks with which we are afflicted. To the left of this home-like dwelling is the family outdoor livingroom.

Miss Bashford's plan for a little intimate, walled garden is adapted skillfully to the existing conditions. Pepper trees form fairy-like curtains cutting off views into the garden living room. Acacias grow up quickly and make a screen where there is no wall. Long walks along the property line make promenades for nervous house dwellers and lined with hollyhocks and border plants they camouflage their squareness. At the right angle to reflect the garden's beauty into the house a lily pool with two great fountain sprays keeps the whole garden moist in summer and brings the blue of summer skies down into the little round of daily life.

A FAMOUS GARDEN PAINTED BY SILVA

COURTESY OF THE CANNELL AND CHAFFIN GALLERIES

FOR about two hundred and twenty-five years the estate named "Magnolia-on-the-Ashley," but now better known to the public as "Magnolia Gardens," has continuously been owned by the Drayton family and their descendants. The colonial mansion of brick was destroyed by fire in the revolutionary period, and a second dwelling was burned during the war between the States.

The old steps of this second residence now lead up to the present cottage—the springtime residence of the owner. A short time after inheriting this plantation, then comprising 1872 acres, the Reverend John Grimke Drayton, owing to failing health, was ordered by his physcian to spend his life in the open air. He conceived the idea of creating a garden, and thus was commenced the wonderland whose unrivaled beauty today is a monument to his exquisite taste and rare poetic feeling. The first plants of the species known as "Azalea Indica" were planted by Mr. Drayton in 1843. These plants were imported into this country from the Orient to Philadelphia, Pa. The climate of Pennsylvania proved to be too severe for them, and Mr. Drayton was requested to try them in South Carolina. The garden, comprising sixteen acres, reveals the success of the experiment. In addition to the immense collection of azaleas, there is a very valuable collection of the "Camellia Japonica." Probably nowhere else may be found as many different varieties of these beautiful plants and flowers.

The Camellias bloom somewhat earlier than the azaleas, so that tourists rarely see them in great profusion. This estate took its name from its many fine specimens of the 'Magnolia Grandiflora." In early May the bloom of these trees adds an aftermath of loveliness to the garden.

In front of the present residence, skirted by magnificent live oaks planted when the estate was young—a marked contrast to the exotic bloom and riot of color of the garden—lies the lawn,—the Englishlike dignity of which is a restful feature. This lawn is traversed by an avenue of live oaks equal in stateliness to itself. The garden has never felt the touch of a professional landscape architect, for upon the death of Mr. Drayton in 1891 the care of it was assumed by his granddaughter, who inherited his love of, and skill with flowers. The direction of the garden is still in her hands, and only as a result of her unceasing attention has the standards set by Mr. Drayton been maintained. When Mr. Drayton passed away, the property was inherited by his eldest daughter, Julia Drayton, wife of the late Wm. S. Hastie of Charleston. Mrs. Hastie died in 1920, leaving Magnolia to her only surviving son, C. Norwood Hastie.



THE MAGNOLIA GARDENS, A PAINTING BY SILVA ON EXHIBITION AT CANNELL AND CHAFFIN'S

Paintings of this and other South Carolina gardens will be shown in William Silva's exhibition at the Cannell and Chaffin galleries.



A POSTAL CARD FROM FRANCE

To California Southland:

Mr. Monet's daughter writes that they have been very much disturbed about him for a year on account of his eyes. He has had three operations on the same eye for cataract and for a long time doctors and oculists were uncertain of the outcome.

Now for two months he has been able to see quite perfectly so that he can again paint, and works all day. On his eighty-third birthday, very recently, he was happy and gay at being able to paint again.

His daughter also says that he was pleased with the little article I wrote for the SOUTHLAND about him last year and they all liked it, and have enjoyed several numbers of the magazine that I sent to them.

Best Christmas wishes.

Cordially,

ETHEL ROSE.

TREASURES OF THE SERENDIPITY SHOP

By M. URMY SEARES

COMING to California to adorn the houses and gardens now being built, are selected objects of art wrought by experts of the past in iron and bronze, tile-work and carved wood. These things are hard to find and harder still for a people so far away from their origin to select with discretion.

Our desire for good examples of the work of ancient craftsmen carries a twofold impulse: to adorn the fine houses now being built on the west coast of the United States we need good pieces of ornament, sculpture and furniture, but, as our eager young craftsmen are still to be trained, we must surround them with examples of the best work of past ages. We have no museum to which students may go to study ancient or modern craftsmanship. It is with a deep sense of gratitude, therefore, that we report the advent in our midst of the Serendipity Shop.

A manufactured word, found on the street sign of an old book shop in London, this name seems to embody a serene opportunity to dip into the past, leisurely wandering among the fine old pieces of furniture and absorbing unconsciously the beauty and devoted workmanship which here greets one on every hand.

Mr. Bradford Perin has collected for our delectation a wide assortment of interesting, handsome pieces of furniture, isolated ornaments, and objects of intrinsic beauty; and has arranged them with a remarkable sense of the fitness of things. He has bought for our selection whole collections of hand-made knockers, door latches and ornaments.



ORNAMENTAL IRON RAILING RECENTLY BROUGHT TO PASADENA FROM BALTIMORE BY THE SERENDIPITY SHOP. BRADFORD PERIN, PROPRIETOR.

English furniture in a series of rooms—reception, dining room and bedroom, will show to the best advantage the excellence of 18th Century work and the formal life of the English country gentlefolk. In the dining room one finds a great oak sideboard of Flemish origin with English plate.

These rooms will be arranged for the convenience of serious students, architects, and collectors and will be shown in an intelligent environment instead of being heaped in a junk shop—or forced upon one by a parrot speech from an ignorant clerk trained by the latest code of salesmanship to talk "period furniture."

The standardization of the American home has made it vitally necessary that those who would live their own lives in their own well thought out way should have some refuge from the conventionalized things now forced upon the luxury-demanding masses by merchants and manufacturers. At the Serendipity Shop the rooms are arranged as best befits the articles on hand at the moment. One may enter and observe—buy an old hand-wrought iron key, or a whole room furnished by a selection of congenial, friendly pieces of furniture brought together by an art lover whose sense of appropriateness lies deeper than the salesman's code can ever fathom.

Decorations on the walls and furnishings of the shop are the outcome of this love of art objects and an eye for their use in relation to environment.

The proprietor himself is an artist and gives freely of his art in the presentation of such a shop to this art-hungry community.

Casement windows have been built into the walls, hand-modeled little figures—reminiscent of an old farmhouse Mr. Perin visited in his travels—adorn the plastered ceiling vault. A fireplace and a shrine from olden times give character to the bedroom and make possible for us all to visualize the past environment.

Occasionally, Mr. Perin tells us, there will be a French bedroom arranged, and then again an English set exhibited. For it is but a step from Normandy to England, and experts under Mr. Perin's direction are continually looking out for good things to forward to this Pasadena shop.

Gathering around this rich storehouse and fertile source of art treasures are the artists and architects who know the good things of the past and love them. Garrett Van Pelt, connoisseur in those finer things of art which mark the distinguished architect, has lingered over certain fine pieces and bought for his own collection.

Ernest Batchelder, authority on design, especially interested in Gothic crafts, finds inspiration here, and Lucile Lloyd Brown, whose abounding energy has vitalized and centralized the arts connected with architecture in Pasadena is painting a fresco on one of the ceilings.

Here indeed is the long looked for art center that Pasadena needs, an authority and unquestionable standard. For the California garden, where so much of our time is spent each day, there are patio tables and benches, quaint old chests to keep our garden tools in, and tiles from a 16th Century house near Seville, to be sold as a whole. Thus does the constant stream of antique art flow through the Serendipity Shop to make our homes more beautiful and interesting, and to raise the standard of art in the whole community.

CALIFORNIA HILLS AND THE ART OF J. L. EGASSE



THE HOUSE BEFORE THE ARCHITECT, J. L. EGASSE, TRANSFORMED THE WHOLE HILLSIDE INTO THE ESTATE OF A. J. BRASH.

TO design a house for a hillside as one would plan an ornament for a crown or sword hilt; to make the hill a picture or a tapestry of houses and gardens—this is the craft of Mr. J. L. Egasse who seems able to grasp the ensemble of a hillside and to build his house and garden as a part of the landscape.

The house here shown before and after Mr. Egasse took hold of it



THE HOME OF A. J. BRASH, EAGLE ROCK. J. L. EGASSE, HILLSIDE ARCHITECT

was illustrated more fully in the last number of this magazine, but the transformation furnishes food for serious thought by our local builders and architects.

A TALK ON A JAPANESE FAIRY PLAY

By MRS. WILLIAM H. ANDERSON

(This was given to American children over the Times Radio after the great earthquake, to show the universality of human nature and ideals)

THE three Japanese Fairy Stories, Urashima, Fireflash and Firefade, and the Fuji-Yama Moon Fairies, I adapted and put together in a fairy play, so that the characters tell their own stories, as Japanese scholars say they would, if they could come to life and speak in our language.

Urashima has been the dearest story to Japanese children since longer ago than can be remembered; also they love to hear about the Moon Fairies, floating like a cloud around the top of Japan's beautiful volcano-mountain, Fuji-Yama, which is today the center of such terrible destruction in their country. But the moon Fairies sparkle in their iridescent cloaks, brilliant as all the different colored jewels of earth, or as drops of rain falling through the sunshine. Fairy Princess Fireflash represents the fires of volcanoes and earthquakes, and her enemy cousin, Prince Firefade, represents the ocean-tides, which put them out.

But I will only give now a short sketch of the Urashima part of the play. The first scene is a street in ancient Japan, by the water's edge, hundreds of years ago. A rowboat is near a fisherman's cottage, where the widow, Taki, Urashima's mother, sits on the porch. Little girls are playing together in the streets with their dolls, for this is March 4th, Hinamatsuri day, when no little girl need work.

Boys run on the stage playing with paper balls, which they throw by striking them with their thumb and forefinger. Men, women, and soldiers in ancient metal armor walk by. A high-caste lady comes along with her son who wears, as all Samurai soldiers did, one sword at his right side and one at his left side. Also he carries his lesson-scrolls, which were so precious to the Japanese that they always wrapped them up in a silk cloth. The lady stops to talk with Taki about her son, Urashima. The mother is worried because, although he is loving and tender-hearted, he cares for nothing except the Fairies and his beautiful dreams, and will hardly eat enough to keep himself alive. One day when he and other boys were fishing he caught only a tortoise, and when the boys begged him to let them share the eating of it, he said: "Not unless you eat a thousand feet under the waves, for I threw it back into the sea. Why, think, boys, a tortoise lives a thousand years; and would you, for just one meal, take away from it perhaps nine hundred years of life?"

Tomo Jiro, his brother, answers: "What's that to you? Didn't you fish longer than the rest of us in the blazing sun? And now you must go to bed hungry."

Urashima says: "I did not fish all the time. I rowed over the beautiful water and feasted, if not my stomach, my eyes, on the lovely scenes around me. Beside you, brother, have caught plenty fish for a good supper for all the family, and enough left to buy rice and tea for a long time to come. You are a good boy and I love you dearly in spite of all your teasing, for your loving care of our mother, our brothers and sisters."

Tomo Jiro says: "I love you, too, brother; but I fear you cannot live long nor well upon your empty dinners of beautiful dreams, and I earnestly beg you to stop them."

Urashima answers: "I would not if I could. And now, as you have said, I have been all day in the sun and am weary, so I shall sleep here awhile, and be well satisfied, too, brother, with my dinner of beautiful dreams."

Urashima lies down and goes to sleep in the boat. As soon as the other fisher boys have gone away, the sweetest music is heard filling the air from all sides, like the songs of birds and the humming of bees, and the fairy Princess, Kuni, and her train of fairies come around Urashima, singing.

Urashima wakes, rises, and salutes them with: 'Hail! my beautiful dream!"

Fairy-Princess Kuni and the Faries say: "Hail, Urashima, kind-hearted!" Kuni says to him: "We are your dream come true. We are Fairies from the Enchanted Island beyond the Emerald Seas. I am Kuni, daughter of the Dragon King, Ryo-gu-jo, who rules over it."

Urashima salutes with the lowest kow-tow, by going down on his knees and putting his forehead on the backs of his hands on the ground.

Kuni says to him: "Arise, Urashima! You are not to live in this village, or be a poor fisherboy any more. It was not a tortoise you caught today, and so kindly threw back into the sea. It was myself in that disguise. My father is tired of being King and wants to take a rest for a while; and so he sent me and my fairies to search the world over for a boy who values a kind heart and beautiful thoughts, above all else. And we have found you. So, if you wish, you are to come to Fairyland, marry me, and rule as King in my father's place. Will you come?" She takes his hand. "Your boat is at the water's edge. It is enchanted now, and will carry us with magic swiftness to my Fairy Kingdom."

He goes with Kuni and her Fairies to the boat and they sail away for Fairyland.

The next scene is the inside of the Fairy Palace, King Ry-o-gu-jo and his Queen, Ume, on the throne. Fairies and big fish servants of all colors, grouped about. The King is nodding, and the Queen is trying to keep him awake until Kuni and Urashima arrive. Finally the King announces: "I'll have to go to sleep at once, I can't stay awake another minute."

The Queen asks: "And when, Your Majesty, will you be waked?"

The King: "Not for at least four hundred years. I could have a respectable cat nap in that time, and Urashima, being only a mortal, will, by that time, long for earth scenes and sight of his family again, so I can then, if necessary, take up the King business once more."

The Queen: "Oh, Your Majesty, don't leave me awake alone without you. Take me, too, to the Land of Rest and Slumber."

The King: "I will, my Queen."

All the Fairies: "Take us, too, Your Majesty."

The King: "No, none of our faithful subjects shall come with us. You will remain and serve loyally your new King and Queen. In the meantime I will appoint you, O-Hana-San as next highest person in our realm, the Guardian of the Court and Kingdom till the coming of the new Rulers." ("O" before a name and "San" after it, in Japan, mean "The Honorable Miss." So the Hon. Miss Hana, or, as they say, "O-Hana-San" and the others had a great deal of talk about plans for the wedding of Princess Kuni and Urashima. Especially, they had to consider the Matchmakers, who next to the bride and groom, are most important at a wedding, as they do most of the courting between the bride and the groom, who sometimes first meet each other at the marriage ceremony. The Tortoise and Dragon were chosen as the Matchmakers.

Finally, the King says: "Settle the rest between yourselves. I am too tired and sleepy to care for anything."

He and his Queen come down from their thrones and walk out sleepily, as they and their fairies sing the Fairy King's Lullaby:

THE LAND OF REST AND SLUMBER

Unfold majestic wings of Night,
Sleep's chariot bear away
Beyond moonlight and starlight,
Where silence reigns,
And softest zephyrs play.

Where there's no more of toil or care,
In that dear realm of peace,
The land of rest and slumber;
Who enter there,
Find sorrow's sweet surcease!

The next scene is the same as the last one.

O-Hana-San is seated on the throne in the middle of the Tokonomo, or wedding platform, back of which hangs the long symbolic wedding picture, called the Kakinomo. Fairies and fish servants stand about.

O-Hana-San: "Since Urashima is one of the mortals, I sent some fairies over to their earth, in charge of O-Tsuna-San, to learn how earth mortals must be married. O-Tsuna-San, did you succeed, and what have you found out?"

O-Tsuna-San: "I succeeded, Exalted Highness, and we are here to report. Japanese wedding ceremonies are largely made up of symbols that mean important things, and our fairies have brought them." Each Fairy steps out as her name is called, and gives her message. The name of each fairy is the name of the symbol which she brings.

O-Matsu-San: "The pine tree is an important symbol at every wedding, for they say:

"'It teaches us, whate'er our place,
Enduring dignity and grace.'"

O-Tsuna-San: "A wedding without bamboo would not be lucky, for:

"'The bamboo is beloved of all,
It grows so regular and tall,
The humblest service never scorns,
And art with loveliness adorns.'"

O-Ume-San: "Japanese mortals would not think of being married without plum blossoms, for they bloom even in the snow, and:

"'They teach, though every hardship blend,
Courageous hearts win in the end.'"

O-Yuki-San: "There must be a swallow to bring luck to every wedding, for:

"'The swallow is the farmer's friend,
And will his fields and orchard tend,
And drive away the things that kill
The plants and trees on plain and hill;
And every home should fondly guard
The swallow as a precious ward.'"

O-Kiku-San: "The symbol used for the good luck of the bride is the nightingale. for, as it sings through the darkest night:

"'From it one learns through sorrow's plight
To keep a heart both brave and light.'"

A messenger-fairy enters and says: "Your August Vice-Majesty, their Exalted Highnesses, Princess Kuni and the Honorable Urashima are here." Then the beautiful wedding ceremony is gone through.

After the wedding, Urashima and Kuni take their seats on the throne as King and Queen. The Fairies all sing a welcome. Then the Fairy Guardians of the Flowers, the Jewels, and all the other treasures of the earth, the air and the sea, come to make their offerings to them, which, after beautiful dances, they heap about the foot of the throne.

This legend belongs to the time in Japanese history when their only religion was still the Shinto, which taught the very highest respect for women and an equal position with men. So, as there was love, equality and respect between husband and wife in their home, the life of Urashima with the beautiful fairy princess in the fairyland of his dreams, was all happiness and blessing.

But, after four hundred years as King of Fairyland, which Urashima thinks is only four years, he grows very sad, longing to see his mother, brothers and sisters, and he begs Kuni to let him go to earth to find out if they are all happy, and promises that he will then come back and not ask to go away any more.

Kuni answers: "Since otherwise you will nevermore be happy here, you must go. But take with you my treasure box. It contains all—next to you—that is dearest to me. Do not open it, for if you do, you will never be able to find your way back to Fairyland again."

Urashima asks: "But could I never find my way to you again?"

Kuni: "Not to Fairyland again, but a white cloud would show you the way to me."

He takes the box and starts off to earth in the magic boat. In this play, I make the date of his return to earth about two years ago.

Before the next, which is the last scene, the Interlogue comes forward and recites:

"'Always, this story has been told in Japan,
How he would come again to his native land—
After four centuries; and with what surprise
And grief each of its changes would meet his eyes.
But there's one thing he would find forever true,
For all time unchanged, for him, and me and you—
Unselfish love, like Kuni's white cloud, is given
To mortals, to point the way from earth to heaven.'"

When Urashima reaches earth and the place where he used to live, he finds strange looking modern houses there and foreigners from every country, walking in the streets. Japanese school boys come along in European military costume, carrying guns and singing a song to the tune of Dixie. Urashima asks a guide the meaning of it all.

The guide answers: "It means foreigners bringing their ships into our harbors, their money into our business, different customs, new ideas, new hopes, and many things that may astonish you, most mystical sir."

Urashima says to himself: "I have dreamed more wonderful things for my beloved country than these I see and hear; and aloud says: "Can anyone tell me whereabout is the home of the fisherman's widow, Taki, and her children?"

The Guide: "Why, you must be dreaming. They lived 400 years ago and the oldest son, Urashima, who disappeared suddenly, was said to have gone to Fairyland. This is the spot where they lived, though all is changed, and all their people are dead and forgotten long ago, except for the Fairy Legend of Urashima, which mothers still tell to their children."

Urashima: "Four hundred years ago! No mother, nor brothers, nor sisters; no familiar sights. Here, then, is not home for me." But he cannot find his boat. He searches in all directions, calling out to everybody, "Where is my boat?" They all answer him, surprised: "We see no boat!"

He runs first one way and then another, calling distractedly: "My boat! My boat! Kuni! Which is the way to Kuni? Ah, perhaps the box will show me the way!"

Forgetting Kuni's warning, he opens it. As he does so, a white cloud arises out of it. He staggers and falls. The crowds gather about him. He rises up, a white-haired, wrinkled old man, gazing after the white cloud as it rises slowly, and saying: "My beloved Kuni said, 'A white cloud will show you the way to me.' It goes upward, up—up to Kuni. The white cloud shows me the way to Kuni." He repeats this over and over, fainter and fainter, as he gradually sinks to earth. Everybody stands still with hats off, as the Captain of the Military Cadets, bending over him, says: "His breath has ceased, and we can be sure that his spirit has followed the white cloud upward to his beloved Kuni."



SKETCHES FROM EUROPE *By* DONALD WILKINSON



THE USE OF STUCCO

By PAUL PENLAND

Research Engineer of The Blue Diamond Materials Company

(Editor's Note: Mr. Penland recently returned from a tour of European countries, where he was sent to make an intensive research in architecture and building materials.)

STUCCO is not new, as is commonly supposed by many in southern California. On the right bank of the Nile the temple of Karnaek represents the highest type of Egyptian architecture and connected with it architecturally by an avenue of sphinxes was its nearest rival the temple of Luxor, little of which remains. On the left bank of the Nile was the great mausoleum Deir-el-Bahari of Queen Hatshepsu, which deserves special mention as an architectural monument. Deir-el-Bahari, which was built in the 16th century B. C., shows that coating with stucco was a very ancient device. The walls and columns of this monument of ancient civilization were originally coated with a fine white plaster or gesso. Mr. Somers Clarke, in the twenty-ninth memoir of the Egypt Exploration Fund, said: "The building appeared as if it were made of one vast dazzling stone, blinding in the sun."



When in the course of following the history of architecture and we come to that chaste and refined work which we usually think of as associated with Greek art, stucco again is used. The temple at Corinth and those at Selinonte were built of a comparatively coarse stone covered with stucco. Even the later and very important temple of Zeus at Olympia was built of a stone described as very coarse in texture, and apparently difficult to manipulate, and covered with stucco for the finish of details, though the sculptures were of Paros marble.

Particularly in Italy, as well as in Spain, England and other European countries, lime stuccos have been used for centuries, while of recent years Portland cement stuccos have been used extensively in continental Europe and the United States.

Colored stucco is distinctly an American creation (without reference to the older lime stuccos of Italy) and only now is colored stucco beginning to be used in new buildings in England and some places in continental Europe.

In a few short years we have turned from the typical dull hued wooden small house in southern California to almost universal use of colored bricks and stuccos. Was it because of the monotonous sight of streets of unpainted bungalows against brown fields and hills that caused the revolt? Was it the fact that we have a great variety of materials at hand? Or was it simply that we are not handicapped by tradition and just independently "cut loose." I am inclined to believe it was the latter reason. Anyway, we have colors alive, vivid and striking in our architecture even more than milady would dare to flaunt in her gowns and dresses. Yet no one can say there's monotony, or discord in our architecture, especially after seeing what Europe offers in colors.

What a wonderful difference there was between the Chicago Exposition, which was all white and tiring to the strongest eyes after a fraction of a day, while at the San Francisco Exposition Jules Guerin, the great color theorist, changed things to the point where it was perpetually soothing. Who ever heard of orange elephants? Yet orange elephants were there at Guerin's direction. They can be remembered in the group of the nations of the East in the McKim, Meade & White's Court of the Universe. Orange elephants stood out beautifully against the complimental blue colored sky. Throughout the entire Exposition at San Francisco the color scheme was unique. For example, all fire boxes were painted a beautiful vermillion instead of the customary red. One man on the Zone asked what color he should paint a large horse in front of his place of amusement. Seeing the color of the building in the background, Guerin told him to paint the horse green. Who ever heard of a green horse?



North Side of Piazza S. Pietro.

Our sunny California southland with the ocean on one side and hills on the other lends itself beautifully to the proper employment of colors, and it is toward this end that colored stuccos and roofs should be planned by competent authorities in architecture and color theory.

There is always beauty in simplicity and stucco should never be used to hide monumental materials of construction. That this is a degradation of monumental architecture is a sound view; but it is obvious that stucco has its place in modern construction of certain types.

Stucco is being used and can be used with the greatest of success in practically all types of architecture. This is substantiated by the fact that it is one of the oldest practices in architecture when it was applied to a building which was intended as a monument or mausoleum in honor of one of the greatest Egyptian sovereigns, some thirty-six centuries ago.



OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW



A NEW CLUB has recently been organized in San Francisco. Gertrude Atherton, famous in America and Europe, was the instigator, though perhaps instigator is not the best word, for that implies a deep-laid plot or scheme, and while Mrs. Atherton's fertile brain is a storehouse for ideas she is not much given to being an instigator. We associate that word with deeds of darkness, and while Mrs. Atherton may have those who differ with her, she is undoubtedly trying to benefit mankind, as her recent work among the prisoners at San Quentin shows. She is also trying to benefit women as well, though that is another story. Much is said of it in the public press and there are some who have engaged in tilts about her ideas of rejuvenation.

The new club is known as "The Writers' Dinner Club," and is unique, inasmuch as it has dinners without speeches or programmes. Mrs. Atherton is the organizer and president, and Mrs. Charles Caldwell Dobie, the author, is secretary-treasurer. There are about thirty members.

The purpose of the club is to bring writers and those allied with the craft into closer social relationship. The club plans to meet once a month. Dinner clubs are perhaps new to the West, although at one time a club of men was known as the Chit-Chat Club, but speeches were made. New York, London, Paris, and other European centers have such organizations which permit an interchange of membership. If it is possible, or expedient, it is the aim of the San Francisco organization ultimately to gain the privileges of these distinguished dinner clubs for its visiting members.

The first dinner of the new club took place in the Red Room of the Bohemian Club on December 4, 1923. The list of members who were present at the initial dinner is as follows: Gertrude Atherton, Senator James D. Phelan, Mr. Charles Caldwell Dobie, Mr. Stewart Edward White, Mr. Clay M. Greene, Mr. Charles K. Field, Mrs. Charles Sedgwick Aiken, Mrs. Fremont Older, Mr. Harry A. Leffler, Miss Florence Livingston, Miss Rebecca Porter, Mr. James Rorty, Mr. B. G. Marshall, Oma Davies Elste, Mrs. Nancy Barr Mativity, Mr. George Sterling, Mr. Ottarino Ronchi, Miss Loretta Brady, Mr. Martin V. Merle, Mr. Leland Peck and Mr. George Douglas.

The members who were not present were: Ina Donna Coolbrith, Mrs. George Sanborn Young, (Ruth Comfort Mitchel), Mr. Frederick O'Brien, Mr. Peter B. Kyne, Mr. Robert Welles Ritchie, Mrs. Dell Munger, Mrs. Esther Birdsall Darling, Mrs. Denis O'Sullivan, Mrs. Barrett Willoughby, Mrs. Camilla Kenyon, Gladys Johnson, Mr. Mathurin Dondon and Mr. A. V. Mativity.

Mrs. Atherton's international reputation is almost too well known to need comment, but her wonderful energy, her invincible determination, her indomitable courage, her devotion to her work and her brilliant talent deserve more than mere mention. By birth, education and culture she is in a class by herself. Perhaps no other American woman writer, Edith Wharton excepted, has a more cosmopolitan reputation. Mrs. Atherton has lived in Europe. She spent years in London, and had the entree everywhere. She had apartments on the Continent and knows the languages. For a woman who might contentedly rest on her laurels and who might spend all her time in the gay whirl of society, it is somewhat remarkable that she should choose the stern path of art. She is an indefatigable worker. She maintains an apartment in New York, but returns to her beloved California as does the homing-bird. She is much sought after socially, and could be entertained daily if she chose to accept all the invitations showered on her. She is a brilliant conversationalist, widely informed and can meet any man on his own ground. I can recall one evening some years ago when she entertained the late William H. Mills, W. C. Morrow and myself at dinner. The interchange of sparkling wit, the quaint humor, the dazzling repartee and the brilliant conversation kept me breathless. I was content to quietly listen. Mr. Mills was a wonderful man in many ways. As an editorial writer on a Sacramento paper, as a conversationalist he was able to a marked degree. Witty, humorous, often satirical, he was never unkind, and that evening stands out in my memory. The two cultured men, the gifted hostess and the whole atmosphere were of an unusual order.

Mrs. Atherton is a descendant of Benjamin Franklin, and there are those who think she was at her best in her historical novels. She wrote her first short story in 1880 ,or somewhere near there. It was published in the San Francisco *Argonaut* and attracted universal comment and some adverse criticism. Later it was elaborated into a novel. Her latest novel, "Black Oxen," has been the talk of America and Europe. Comment has been favorable and otherwise. Recently she invited a small group of friends to see the premiere film production. It was pronounced beautiful. Senator James D. Phelan, who is a personal friend of Mrs. Atherton's and who frequently entertains her at his lovely country home near Saratoga, invited the group to tea after the play. Some writers have taken up the pen of criticism in regard to the novel. There are those who do not concur in her views regarding rejuvenation, but there are men and women at San Quentin and in The Relief Home who bless her for her interest in their rehabilitation. Mrs. Atherton declines to discuss her own attitude in the matter. But in an interview on the subject some months ago she declared that she expected to be writing novels at ninety. Those who know her steadfastness of purpose can readily believe it. Certainly her appearance, her work and her charm have not diminished in the years that I have known her, though she may now be supposed to be in the autumn of life. "Black Oxen" is now being played at a local theater.

Directly after the fire which devastated San Francisco Mrs. Atherton was asked to write an article about it. The money she received for it she wished to give to some sufferer—she mentioned to me whom she wanted to have it, and I was entrusted with the delivery. The gratitude of the woman in need—a gentlewoman, crushed

(Continued on Page 25)

FROM THE SAN JOSE MERCURY

ONE of the earliest of American poets said: "Grant but memory to us and we can lose nothing by death!" To perpetuate the memory of the late Clarence Urmy—as the California Troubadour—a coterie of his intimates have evolved the beautiful idea of immortalizing it in bronze. This memorial, in the form of a bas relief of a singing troubadour, with wind-blown cloak and ribbon-slung guitar, is to be placed in South Park, San Francisco, the neighborhood of the Urmy home, where the poet-musician was born. Contributions to this memorial are being forwarded to Dean J. Wilmer Gresham of Grace Cathedral, San Francisco, from all parts of the United States. Wherever the California poet's influence extended—and he was, if anything, more widely read in the east than in the west—there he has friends who take this way of evidencing appreciation of "the exquisite expression of exquisite impression" which embodied his one preachment and practice.

Many San Joseans had the rare privilege of acquaintance with the poet as well as with his poems. As is ever the way when perspective blinds, this privilege was not sufficiently appreciated while it existed. Yet, certainly the majority felt some thrill of pride in bowing to him on the street, or in explaining to friends at the theater: "Yes, that's Clarence Urmy, the poet. One always sees him at first nights. Yes, he's the dramatic and music critic of the Mercury—a distinguished and delightful person, but rather aloof." To those who passed him, on his hurried night trips to the Mercury Herald's editorial rooms, there came surely a fleeting impression of romance as the poet, with hair in silvery contrast to the black, cavalier-brimmed hat he always wore, sped past, his dark overcoat swinging from his shoulders cape fashion. If Clarence Urmy ever put his arms through his overcoat sleeves no member of the Mercury Herald staff ever saw him do so. It was one of the many little different things about him, absolutely unaffected, that the staff delighted in.

To the majority perhaps the poet did appear aloof. He was remote as Joseph Conrad is remote. Never curt, never ungracious, but simply too engrossed in the search for truth and beauty to be interested in the trifles of little significance that consume the lives of most of us.



EL RETIRO, SARATOGA, CALIFORNIA

Summer home of the California Troubadour, Clarence Urmy. This little orchard home has been bought by Mrs. J. T. Wallace and Miss Dorothy Wallace, friends and pupil of the poet. They will hold it in trust as a memorial, keeping the native garden intact.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

A NOTABLE Christmas day wedding was that of Miss Loraine Rowan, daughter of Mrs. Robert A. Rowan, and Robert Hazelhurst McAdoo, son of William Gibbs McAdoo.

The marriage took place at the family home in Pasadena, Bishop Johnson reading the service in the presence of the five hundred guests.

The bride was given in marriage by her uncle, Mr. A. L. Schwarz, and the wedding party included Miss Betty Hixon as maid of honor, and the Misses Carrita Miller, Margaret Brackenridge, Helen Fowler, Betty Pierce, and Alice Ayer as bridesmaids. Little Mary Faith McAdoo was the flower maid. William G. McAdoo, Jr., was his brother's best man, and the ushers were Messrs. John Cotton, George McCook, Edwin Kane, of New York, Charles Dabney, of Santa Barbara, and Jack Garland, of Los Angees.

MISS BETTY HIXON, daughter of Mr. and Mrs. Joseph Morris Hixon, who was maid of honor to Miss Rowan at her wedding to Robert Hazelhurst McAdoo was herself a bride on January third, becoming the wife of Doctor Paul Mallers Hunter. The wedding was solemnized at the Pasadena Presbyterian Church. Doctor and Mrs. Hunter will be at home after the first of March, 508 South Orange Grove Avenue, Pasadena.

THE Hotel Raymond opened for the season Thursday, December 27, with the usual delightful dinner-dance. The openings at the Raymond retain much of the early California spirit of hospitality and tables are always reserved by Pasadenans who know they will find friends of long standing among the house guests.

Walter Raymond, the proprietor, is so thoroughly a New Englander that it seems almost out of keeping to associate him with a California hotel, yet he has managed to transplant many of the best ideas of the far-famed Inns of New England into his hotel here, and thereby has created one of the most comfortabl resorts in this country, one which has become a real home to innumerable guests.

On the other hand are to be found another set of people who think the winter season has not, and cannot open until the doors of the Huntington are flung wide. This year that opening was coincident with that of the Raymond, in order that the Navy might be entertained previous to the football game on New Year's Day. The formal opening ball, however, was not given until January 10th.

THE old and pleasant custom of keeping open house on New Year's day, which has been allowed to lapse for several years, is being practiced again by a number of hostesses. Among the largest receptions of January first was that of Mrs. Albert Sherman Hoyt, who, with Mr. and Mrs. Leroy Sanders, and Mr. and Mrs. Wade Everett Griswold, was at home to many friends. Receiving with Mrs. Hoyt, in her home on Buena Vista street, South Pasadena, were Dr. and Mrs. von Klein-Smid, Mr. and Mrs. William Gibbs McAdoo, Mr. and Mrs. Oakleigh Thorne, and Admiral and Mrs. Robison.

Dancing the New Year in, the guests, young and old, made merry with their gracious hostess on the south porch and platform. Through the pleasant garden tables were set and a generous buffet luncheon served with the prodigality of the old South. In the warm sunshine, the Bishop of the Diocese, the scientific men from California Technical Institute and the Mt. Wilson Observatory chatted with the business men and society women of Los Angeles and Pasadena proving Mrs. Hoyt's home a center for social intercourse in the Southland of California.



MRS. ALBERT SHERMAN HOYT ENTERTAINING THE ZOELLNER QUARTET IN HER HOSPITABLE HOME IN SOUTH PASADENA. WITH MRS. HOYT ARE THE MESSRS. ZOELLNER AND MRS. ERNEST A. BATCHELDER AND MISS ZOELLNER.
Photograph by Hiller

AT the same hospitable home a charming program was given on December 12 by the Zoellner Quartet, which under the delightful inspiration of Mrs. Coleman-Batchelder's encouragement, has been playing to crowded houses at the homes of Pasadena's generous patrons of music.

IT was especially fitting that the Tournament of Roses of 1924, which ushered in the fiftieth anniversary of the founding of Pasadena, should include an entry by the Valley Hunt Club, the sponsor of the first Tournament, through Dr. Charles Frederick Holder in 1889. Thirty-five years ago the floats were not so numerous, or so pretentious, but were very beautiful and were horse-drawn, which is now rarely the case, with the exception of the Raymond Hotel entry, invariably drawn by big white horses, as nearly resembling those of former years as can be secured.

The appropriate entry of the Valley Hunt Club was a Tally-ho, reminiscent of the early Tournaments which were followed by various athletic contests, first by the gymkhana, then at the suggestion of C. D. Daggett, one of the founders of the Valley Hunt Club, Roman Chariot Races were introduced, and were staged at Tournament Park. In 1914 the football game became a part of the annual festival.

WITH every assurance of being one of the outstanding features of the social year in Los Angeles the Third Annual Horse Show of the Southern California Riding and Driving Club will open at the magnificent Horse Show Arena at the Ambassador Hotel on February 26th and will continue every day until and including March first.

William S. Blitz, for seventeen years actively connected with the big shows in New York, is already in Los Angeles arranging for a splendid series of events and securing entries from every part of the continent. Many of the finest show horses in America are now being groomed for the big southern California show at The Ambassador.

This is the only show in California which has the snap and brilliance of a night event and is made possible by the fact that the arena at The Ambassador is completey covered and brightly lighted.

Marco H. Hellman, President of the Southern California Riding and Driving Club, together with his associates on the executive committee, is arranging for a striking list of cash prizes and trophies for every class. The net proceeds of the show will go to some worthy charity yet to be selected.

The show invariably brings a great many smart people, interested in good horsemanship, to The Ambassador, with their mounts, and is a splendid stimulus to riding in southern California, where bridle trails are becoming more and more popular.

Not the least of the features of the show is the Horse Show Ball, the date for which has not yet been settled.

The Los Altos Country Club

SANTA CLARA County, so full of outdoor occupations and rural California life has felt little need of golf. Yet at Alum Rock, the picnic grounds and swimming place for the eastern side of the valley there is a fine golf course and club for residents of that delightful district; and lately there has been formed on the peninsula south of San Francisco, the Los Altos Country Club and golf links which draws its membership from San Jose and the smaller towns of the west side of the foothills of the Santa Cruz mountains.

This club has chosen a remarkably beautiful situation for its club house. The rolling hills and little vales and meadows make a sporty links which has been laid out and approved by the best experts in San Francisco.



THE PROPOSED BUILDING TO BE USED AS A CLUBHOUSE AT LOS ALTOS. CALIF.

One unique feature is the intimate relation between the private estates and the golf course which meanders among them between the sightly knolls.

Home owners in the Los Altos Country Club properties thus find themselves in a position of being able to step out of their homes onto the links. Its nearness to San Francisco makes this whole district with its golf and riding clubs, its schools and colleges, most desirable.

SOUTHLAND

Standing Redwoods Worth More Than Lumber

SAVING the Redwoods is not merely a sentiment or aesthetic movement—it is a matter of supreme economic importance to the state and nation, declared J. D. Grant, Chairman of the Save the Redwoods League, in his address before an audience at the California Academy of Sciences, Golden Gate Park. Mr. Grant's topic was: Saving a Priceless Heritage—The Redwoods, and he illustrated his remarks with some beautiful new views expressly taken for the Save the Redwoods League, picturing some of the tracts of giant Redwoods recently saved in the new Humboldt State Redwood Park near Eureka. A motion picture film of Sequoia sepervirens and Sequoia gigantea was also shown.

Mr. Grant described the activities which had resulted in the saving up to the present time of over 5,000 acres of primeval Redwood forest, but pointed out that this was less than one half of one per cent of the total stand of Redwood trees remaining in California. He urged the need of support for saving larger areas particularly along the State Highway and outlined the plan for a Redwood National Park of at least 20,000 acres.

Some interesting statistics were given showing that thousands of people travel each year into the Redwood belt to see these unique and beautiful trees and spend their vacation under their branches. This travel, according to Mr. Grant, is but the forerunner of a much larger incursion of tourists, vacationists, campers and sightseers who will throng in thousands to see the Redwoods because of their beauty, their grandeur, and their unique scientific interest.

"The Redwood Highway," he declared, "is destined in years to come to be as famous as Niagara, the Grand Canyon of the Colorado, or the Yosemite National Park. In some ways I feel that it surpasses these natural wonders, for the Redwoods are growing, living things, whose beauty is developing with the passage of time. Contrast these cool, inviting shades along this part of California's State highway with the hot, treeless stretches that extend through the great central valleys of this State."

The speaker told of the present efforts of operating lumber companies along the line of reforestation, and praised the efforts of these companies to assure a continuous future lumber supply. He declared, however, that reforestation did not in any way take the place of saving the Redwoods.

"You have no doubt been hearing of late implications that this work of saving the Redwoods is not so very necessary because the process of reforestation has proved successful and will raise up new forests to take the place of those cut down," he said. "This is not the fact. For reforestation, while it is important and highly desirable, and will, without question, supply a large percentage of the future lumber demand, cannot possibly serve to replace the ancient trees, from five hundred to three thousand years of age. The Redwood is a wonderful thing. A tree is cut down, and time after time, a vigorous growth of new trees will spring up from the sprouts at the base of the old trunk. Moreover, so determined is the Redwood to live, that slight injury near its base will cause fresh new shoots to burst forth, and these, if chopped away, will appear again, ever expressing the vast strength of their forbears, so victorious in a million year battle against lightning, fire and hurricane. The new shoots will grow in a comparatively short time to a height of forty or fifty feet, but there they stop their swift advance, and it is not for hundreds or thousands of years that they will tower into the sky from one to three hundred feet, and reach their amazing maturity of girth. Destroyers of the Giant Redwoods can never hope to replace their victims by replanting. This process should and will continue, but let it be distinctly clear that replanting, or reforestation, is not replacing the ancient giants. "Second growth" is a temporary expedient; the growth of a real Redwood is a mysterious event, beyond the power of man's control, a sublime work of ages."

Experts Study Transportation

REGULATION of motor vehicles as common carriers was strongly endorsed in the interest of better transportation generally in the report of a Special Committee of the United States Chamber of Commerce made public lately. This committee was appointed recently by President Julius H. Barnes of the Chamber for the purpose of studying the relation of highways and motor transport to other transportation agencies.

The report said in part:

Unregulated competition of motor-bus lines with electric railroads, or of several bus lines with each other, may temporarily give increased service or lower rates, but inevitably it will result in decreased earnings and a lowering of the standards of service, until one or all the competitors are faced with ruin. Under proper regulation, intelligently and fairly applied, such as has been adopted in a number of states, the extent to which competition is desirable in the public interest rests with the regulatory body. Destructive rate cutting is prevented, and duly authorized motor-vehicle common carriers are accorded the same protection given the other public utilities, this at the same time providing the greatest measure of useful service to the public. Through judicious regulation, and only in this way, will it be possible to obtain efficient, economical and adequate coordination of motor transport and electric or steam railroads.

Federal regulation of interstate common-carrier motor transportation has not as yet been adopted, but it is believed that it is necessray.

Municipal regulation of common carrier motor service frequently interferes with the effectiveness of this form of transportation, particularly where such municipal regulation conflicts with regulation by the state.

The principal of regulation by state regulatory bodies of intrastate traffic has been quite generally accepted in this country, and is believed to be sound as applied to motor vehicle common carriers as well as to other public utilities.

The scope of the regulatory powers of the utility commissions varies widely in the several states. The following outline covers broadly the powers which have been vested in these commissions, for the purpose of public supervisions of common carriers:

(a) Power to grant, refuse to grant, supplement and amend the right to operate.

(b) Determination of the amount upon which, in fairness and justice to both the investor and the public, the enterprise should be allowed to earn a return.

(c) Establishment of rates or systems of rates which will yield sufficient revenue to meet all operating and overhead charges, including a reasonable rate of return to the investor.

(d) Power of regulation in respect to all matters affecting conditions and character of service, including extensions and improvements.

In 1914, the State of Pennsylvania placed motor-vehicle common carriers under the regulation of its Public Service Commission. According to a report issued by the Motor Vehicle Conference Committee on January 1, 1923, the laws of twenty-two states now provide for a greater or lesser degree of such state control.

The right to operate common-carrier motor vehicles, similar as that to operate an electric railroad or other public utility, should be contingent upon the granting of a certificate of public convenience and necessity. In considering an application for such a certificate, the state commission should take into account, as the commissions now do in the states where the motor vehicle is under their jurisdiction, the extent and quality of service rendered by the existing agencies, the desirability of introducing new competition or forcing existing agencies to curtail or discontinue their operations—in short, the public interest in the premises.

If a certificate is granted, the operator should be compelled to furnish ample evidence of financial responsibility or else carry insurance adequate to cover all injuries to persons or damage to property resulting from negligent operation.

Where motor transport particularly by passenger buses appears to answer the public need most fully, it is believed that other forms of common carriers should be permitted to install such service as an adjunct to their lines. They are now prevented by the laws of some states, and it is believed that such laws should be repealed.

The enormous development of the motor vehicle, during the past ten years, not only in numbers but also in size and weight, has introduced a number of very perplexing problems with respect to the construction and maintenance of highways and the supervision of traffic on the highways. The increased wear on highways due to the increasing number of heavier and faster vehicles has resulted in the adoption by most of the states of size, weight and speed restrictions.

At the present time there is no uniformity in these restrictions and this results in serious inconvenience and hardship on individuals and companies operating in more than one state. The weight restrictions in some states are rather indefinite, some specifying gross weight on four wheels and six wheels and stating distance between axles, while other states in addition to the above, restrict the maximum load per inch of tire. It is believed that there should be uniform size, weight and speed restrictions in all states and municipalities, provided that, where conditions demand, seasonal restrictions, lower than those normally enforced, should be prescribed and administered, under proper safeguards, by the state authority.

E. C. THOMAS,
General Agent, Executive Dept., P. E. R. Co.

From The California Redwood Association

OFFICIAL acts of Berkeley, Oakland and other municipalities in the east-bay region of San Francisco, ordering the construction of fire-breaks, patrols in the hills and enlarged water mains, are cited by the California lumbermen as answering the claims of the manufacturers of patent roofings that wooden shingles were responsible for the recent Berkeley conflagration. Berkeley is now heeding the warning sounded fifteen years ago, and there is no one in the city who will question the statement that, had these precautions against fire been taken earlier, there never would have been a burned area of fifty blocks north of the University of California campus.

The Berkeley conflagration was started by a grass fire fanned by a north wind. Unchecked, the blaze swept over the Piedmont hills, burning the dry grass, weeds and oil-laden eucalyptus. When it reached the residence section,

OPINION

it was a wall of flame driven on by a gale. That which had been predicted for years took place and there was no home, no matter of what construction, that remained standing in the path of the fire. The flames were racing along the ground and leaping through the air when they reached the first house that was burned.

Berkeley is already building fire-breaks. It will erect watchtowers, establish patrols and has ordered the water company to lay larger mains. It is significant that, regardless of the anti-shingle roofing ordinance recently passed by the City Council, these protections against fire are to be provided for in the near future, and that the reports of experts regarding the cause of the fire lay the blame on their absence.

Meeting the Limitations

(A portion of an address given to the Class in Personal Religion. The Cathedral Church of St. Paul, Boston.)

LET us think together this morning of Meeting the Limitations of Life. We meet the limitations of life first of all in our brain. We find from time to time that we cannot think as we used to think upon subjects which are not in our ordinary routine, where we follow chiefly instinct or habit. But as we meet a new situation, face a new problem, we discover that our brain has not the elasticity that it used to have and we are apt to shirk the problem rather than try to meet it thoughtfully.

And we feel the oncoming of limitations in our bodies as well as in our brains. Some form of disease, some bodily infirmity, hampers us. We cannot walk as we used to walk, we cannot sew as we used to sew. In one way or another these bodies of ours are not under our control. That is another of the limitations of life. It is a limitation which, somehow or other, we must manage. A friend of mine said to me very recently, "You see how well I can use my left hand." Then she explained to me how a year or two ago she met with some accident and has never quite recovered the use of her right hand. It was very true that she no longer shook hands with her right hand. The fact that impressed itself on her mind and mine was that she had cultivated the use of her left hand, she had found one of the limitations of life and had conquered it.

There is a limitation also which we may call a moral limitation. I have never valued very highly the practice of self-examination, but on the whole it is a good habit to look into one's conscience now and then and see whether it is alive and sensitive or whether it has grown dull. Because my conscience is limited, I cannot see, I cannot feel as I used to.

So there are limitations of body and mind and conscience. And as we think about it we think, perhaps, of two things: The first is in the words of Jesus to Peter. "When thou wast young thou girdest thyself and walkedst whither thou wouldest, but as thou growest old another shall gird thee and carry thee whither thou wouldest not." That is a description of what we have been speaking of this morning as a limitation of human life. But, in the second place, these limitations must be overcome. It will never do to say to oneself "I cannot do this which I used to do." It is far better to say to oneself, "I can now do this other thing instead, which I never thought of doing in the old days." So when we think of our limitations we must also think of conquering them.

But the fundamental thing to say about this period of life in which we are conscious of our limitations is that it is a part of life. We have to recognize it as we recognize youth and middle age as a part of life. Someone sent me the other day these lines.

> "Is it too late! Ah,—Nothing is too late
> Until the tired heart shall cease to palpitate.
> For age is opportunity no less
> Than youth itself, though in another dress.
> And as the evening twilight fades away,
> The sky is filled with stars invisible by day."

It is not our fault that we feel the limitations, nor can we quarrel with the universe because we do. It is a part of life that we go through that period.

More important is it to say about that period, that it has joys and opportunities and uses of its own, joys and opportunities and uses which the period before we felt any limitations could not offer us. We are not leaving joys behind as we grow older. We are simply entering upon another kind of joy. "Age," Rupert Brooke said, "is only a different kind of merriment than youth, and a wiser." It is a quieter joy. It does not require so much stimulation from outside events. It is not necessary to run hither and thither to find it. It is a more personal kind of joy.

A man who was growing older said to me, "I have time now to see my friends as I used never to see them."

If you will think about the younger people you will see that one of the deficiencies of their lives is that they have very little time to give to their friends. They seem to be in an everlasting hurry. They go from one duty or pleasure to another. It was only yesterday that someone said to me that the New England conscience was not an inheritance to be proud of, because it kept her hurrying from one duty to another and prevented her from the deeper, quieter joys of life, the companionships which become possible when one cannot be so active, but which ought to be possible for us all the time.

There are opportunities in this period which I have called the period of limitations, which we never had when we were free from the limitations. Someone has said that gray hairs soften the lines of the face. That is to say, the severe face, full of vigor, of energy, of self assertion, becomes softer as the hair grows grayer.

The young man in his vigor expects to impress the world. It may be a very small world, of his own friends, his little circle, but his natural instinct is to impress himself upon it. The opportunity to the older man is of a different kind. His is the opportunity to understand. The young man doesn't stop to understand. He has no time for that. And yet what you and I need is people who understand us. We love youth, we admire it, sometimes we envy it its power, its force, its vigor.

The opportunity of the older years is the opportunity to understand, not the opportunity to impress. It is true in the quietest ways of life, that shut-ins as they grow older find that their function in the world is not to persuade somebody to do something, but it is to understand people who do things and so to influence them by sympathy.

These older years have uses of their own, which the younger years have not. The great use is this, that we can yield ourselves to the purpose of God. That is the great satisfaction of the older years, that we let ourselves become instruments in God's hands. Remember those words that I have often quoted to you, the prayer that I may become to God what a man's right hand is to the man. That is exactly what in the older years we have an opportunity of becoming. We have come to see that by oneself one cannot grapple with the problems of the universe, or force a solution of the problems of the universe upon other people, but we have come to believe more and more that there is a God who carries this universe in the hollow of His hand and has a loving purpose for it. The best use to make of our lives, is somehow to co-operate with that purpose, to be to that God what a man's right hand is to the man.

Joys, opportunities, uses there are in these years which we have described as the years of limitations. Let me repeat, joys which are not ours in the younger years but are just as real and more, opportunities which are not offered us in the younger years and uses which it would have been impossible for us to accept in the younger years, which are ours as we grow older. What a very beautiful time of life it is. What a useful time of life it is. Not useful in the old sense when we ran about the earth doing errands, but useful in the higher sense, when we are content to let God use us for His errands and His purposes.

EDMUND S. ROUSMANIERE

TOWN AND COUNTRY CLUBS AND FUNCTIONS

THE WORK AS WELL AS THE PLAY OF THE SAN GABRIEL VALLEY COUNTRY CLUB

THE San Gabriel Valley Country Club may have any number of mottoes—without having any of them framed and hanging on the wall—but one they seem to have adopted unconsciously or subconsciously, and the one that immediately occurs to a visitor, is the delightfully true words of the Scot, "Ye canna be baith gran and comfortable," and here indeed there is no attempt at grandness but there is an outpouring of inviting comfort.

Whether they have mottoes or not they do have traditions,—traditions of which every member is proud and which in an intangible way permeate the whole conduct of the club. The grounds of the club once formed a part of the Mission San Gabriel holdings and until very recently the old cacti hedge surrounded the property. Even now the garden, upon which the club opens, bears evidence of the care of the early Fathers in the old rose vine and one lone cactus plant. It isn't difficult in the sunset hour to visualize the grey frocked friars telling their beads along the flower-bordered walks.

From a very modest beginning in 1904, with a nine hole course and a tiny club house, the club has grown to more than three hundred active members and a hundred associate members, owning over a hundred and twenty-five acres, a remarkably pleasant course on which to play, and a delightfully scenic one because of the magnificent old oaks which not only fringe but ornament the entire grounds. Every individual member revels in the beauty of those oaks and bristles with indignation if some vandal suggests the course would be improved by their removal.

The club house was remodeled last year by Mr. Silas Burns, of Hunt & Burns, whose interest is both architectural and personal. The interior is tremendously improved; the lounge and dining room form the central body of the house with the wonderful double fireplace dominating the whole. Perhaps this great chimney, with its suggestions of cheer, is the real foundation of the "clubby" spirit which animates the place. No grouch on earth could resist the appeal that roaring fire offers. The women's apartments, including their sitting room, gay in bright chintz, and the new library, occupy one end of the club, while the men's lounge and general quarters are at the opposite end. These quarters include a grill, smoking room, billiard room, and of course the lockers beyond. Here the grill is supplied with a steam table so that a buffet lunch may be served Saturday, Sunday and holidays, in order that no keen golfer may he detained a moment longer than is necessary in supplying the craving of the inner man, as a good authority announces that even the most rabid golfer does eat.

The good fellowship of the club is an outstanding feature, they all seem to like each other so well, and it is next to impossible to discover who is responsible for an innovation or an unusually good idea. If you are told that So and So did it and refer to him regarding it, he very cordially assures you he may have had some connection with the result but that Who or Who suggested it. Another very "clubby" indication is the fact that a member never hesitates to go to the club without having previously arranged for a game because he can always find a golfer or golfers to take him on, and not dubs either! In fact with seven acres given over to practice fields there is no necessity for finding a man utilizing the course merely to improve his stroke.

All of these things are of interest to the club and make for the comfort and happiness of the members, but the club as a body fosters one thing which is of vital interest to the community, and that is their attitude to the caddies. The club employs a hundred and twenty-five boys, who are constantly under the supervision of a Caddie Master. This Master is Tommy Langdon, a veteran of the World War and an officer in the American Legion, and his real work is Americanization. There is an Eagle Scout among the boys, who acts as first assistant to the Master, and between them is being worked



A GLIMPSE OF THE OLD GARDEN FROM THE LOUNGE OF THE SAN GABRIEL VALLEY COUNTRY CLUB.

out a combination Army and Scout discipline, which sounds severe but isn't. Two troops of Scouts have been organized and the flag raising service every morning is most impressive. In order that the boys may be properly and comfortably dressed a uniform style has been adopted, consisting of the khaki trousers, an olive drab shirt, regulation marching shoes, and warm stockings. In order to leave the schools to take this work the boys must agree to go to night school, which, as a rule, they do, but if one succumbs to temptation and drops out the information soon reaches the Captain and that unfortunate must leave the ranks and go back to day school and remain there until he has been sufficiently disciplined. There can scarcely be a question of the beneficial results of these methods since the Superintendent of the local schools recently called on the club to congratulate them and to say that the work of the boys in the schools had improved fifty per cent since this work among them was started.

Most of the caddies are Indians, descendants of the families who made San Gabriel Mission one of the richest and happiest of all the Missions, and it is rather fitting that the members of this club should now take such an all-embracing interest in these young present-day citizens. It seems a tremendously important thing that a social club, organized primarily for pleasure, adopts this avenue for teaching the principles of sound citizenship, and what America really means. Whether they have traditions or not is of little moment,—they are making them now.



WHERE CLUB LIFE IS DISTINCTLY FRIENDLY, AND THE MEMBERS HAVE TIME FOR CHATS UNDER THE LOVED OAKS. THE MARQUEE IS UTILIZED FOR THE SERVICE OF TEA ON WARM AFTERNOONS.



WILLIAM M. ORR, THE PRESIDENT OF THE SAN GABRIEL VALLEY COUNTRY CLUB

THE ASSISTANCE LEAGUE AND "TINY TIM"



A GROUP OF THE WOMEN ESPECIALLY INTERESTED IN THE WORK OF THE "TINY TIM" SECTION OF THE ASSISTANCE LEAGUE.



MRS. WALTER P. STORY, WHO TOLD STORIES TO THE CHILDREN AFTER THEIR CHRISTMAS DINNER, SNAPPED WITH DAVID HUBBARD.



THE MUSICAL MAID, WITH CHERISHED PIANO, A PROUD MOTHER, AND ANOTHER MUSICIAN.

Photographs by Margaret Craig

ONE illuminating lesson in pure faith was taught at the Community House of the Assistance League in Hollywood, during the Christmas festivities. The children came from many homes, black, blue, brown and grey eyes shining with anticipation to meet the wonderful Santa Claus of whom they had heard so much but who, they had been warned, might not find their homes. But now he was surely coming to this big white house, and from his pack would come the treasures of childhood. The meeting was a mutual delight and as the hand of one small maiden met that of Santa Claus she said, "I want a piano." Did Santa Claus say, "We have no pianos today," he did not, although feverishly wondering if it would be possible to comply with the request. Dolls, blocks, books, nor candy interested the musical maid, but the glow of rapture which suffused the little face when the piano was found presented was pay for the trouble.

This particular Christmas party was the outcome of contributions from the fortunate children of the founders of the League, who have imbibed the love of generous giving and, in the name of "Tiny Tim," the teaching "All for Service and Service for all."

The work of the "Tiny Tim" department has grown by contributions, large and small, until there is more than a thousand dollars in this fund, but that is not sufficient to care for all the small bodies that need proper food and medical attention. More help is necessary.

A FLYING BIRD CAGE

By THERESA HOMET PATTERSON

MISS ELLEN B. SCRIPPS has hung in Balboa Park, San Diego, the highest bird cage in the world. It isn't really hung for if it were it would have to be hitched to a star as it reaches above the tree tops and takes in a part of the sky. It is called "flying" cage not because it can move through the air but from its size which enables the birds to wheel and turn in long natural flights.

This graceful airy steel structure spans the upper end of a canyon and springs to a height of ninety-five feet. Alternating walks and steps lead down one side and up the other encircling the cage. A little stream sings its way into the upper pool and on again into a lower one. Some peacocks and pheasants were back in the shrubbery but all the other bird life centered around the water.

Two little Mexican children came jumping down the steps, missing the last one altogether, demanding "What's that?" "Mother (with emphasis), what's that?" their eyes growing bigger and their hands not supplying fingers enough to point to all the birds they wanted to know about. They pressed their faces against the wires, and had there been a black bird inside he might have nipped off a nose or two. The bronze tablet above their heads said "Presented to the children of San Diego by Miss Ellen B. Scripps." The writer said to them "Those are yours. Miss Scripps has given this aviary to you." Theirs? They neither could eat it nor carry it home with them! It was as incomprehensible to them as the Pythagorian theorem, and taking each other by the hand they went hopping on down the next flight of steps. There are grown-ups who have no greater sense of the community spirit but they do not live in San Diego.

San Diego did not create those exquisite grounds of the Exposition to let them go into decay when the gates closed, or to be subdivided into building lots. But the gates did not close. It was the beginning of a new day and is an example to the world of a community spirit. When Miss Scripps was asked how she happened to think of building such a cage for birds she said "I did not think of it, but when it was mentioned to me I could visualize it." How necessary it is for any city to have people who can visualize.

Just then the Flamingo uncurled his neck and drew forth a head from under his wing—and such wings! White and rose pink edged with black. Here he can open these great fans and raise them in safety. No hunter can riddle his feathers and take life just for the pleasure of hitting something—and here is the object of the zoo: to instil such a love in the children for birds and animals that they will protect them from the ruthless destruction which is going on now. The Flamingo's bill looks as though it had been stepped on, and has to be under water to operate. It is amusing to see them get milo maize from a dish and then thrust the bill into the pool to eat it,—rice paddy fashion.

The Snowy Heron spread his sails and rose about fifty feet to a long perch. Was it difficult to get his balance or did he use it as an excuse to wave those beautiful wings? The Sarus Crane would be taken for a Quaker were it not for his red choker. In his long time pose he was more like one of Mrs. Jarley's waxworks than a real bird. He preened and meditated by turns. The White Crane suddenly bounded through the lower pool with a splash, splash, then turned back and began feeding off the bottom with a bill so conveniently long as to keep his eyes above water. There are also the Demoiselle Crane in gray and black, and Snow Reef Crane.

The Goura, or Victorian Crowned Pigeon, showed plainly what he thought of humans who had murdered his race almost to extinction to adorn hats. Instead of feeling imprisoned he must feel rescued. We imprison humans that those outside may be safe. With birds only those that are inside feel any safety, but not being birds we can not know what longings may grip them when migration season comes. If we are going to deprive birds of their liberty we must give them conditions as nearly as possible like those they choose in freedom. The Adjutant Stork, or Maribau, is another bird which women can not face with a clear conscience, also the Trumpeter Swan. With the unavoidable, restricted areas in Southern California we should use every means to protect our birds so valuable from a practical as well as an aesthetic standpoint. How do we know but that in the eyes of God the birds are as dear as man. He has given man dominion over them but not to stamp them out. Think of the people with leisure who can lawfully hunt a whole year for a dollar. That does not include anything but game birds, but how easy to make a mistake! One hunter who knows the situation gives us just four years to exhaust our game.

The Stone Curlew was sitting with his feet right out in front of him chatting to his mate. Weak knees? Not at alll. That is his custom. There were Black-necked Stilts, Blue Herons, Little Bittern and others in and around the pool.

One comparatively small bird stationed himself where the stream enters the pool and was constantly jabbing at bugs. Other birds did not trespass, for he was evidently not the kind who would share his last crust! Another stood, like the arguing politician, with one foot up on a rock. But if he was a politician he wasn't one of the cocksure kind, for he raised his head straight to heaven for long stretches of time.

In a cage with those jolly tricky magpies is a Panama Toucan, which hops about like a circus clown, and looks all dressed for a Hallowe'n party. His head was nearly all used up in making his beak, which exceeds the pelican's! It is blue-green and yellow tipped with red. The male seats the female on the nest during incubation—only her bill showing and it must be conspicuous enough to remind him to feed her. She has an insect catching tongue so she may help herself occasionally.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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Sumner Spaulding, Vice-President
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Paul Penland, Treasurer

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THE SMALL HOUSE SERVICE

THE Small House Plan Service of the Club is finally coming into its own. One Club member whose receipts from the service from the two sets of plans he has on sale at the Bureau have been one hundred and fifty dollars in the past two months has decided that its a good way to take out insurance. He is industriously preparing ten more sketches for the approval of the Small House Committee, and is going to get out ten sets of plans. As his net profit exclusive of labor, is about forty-five dollars from each plan sale, he figures that if sales continue as they have in the past for him, he'll have about six sales a month, and will receive an income of about three hundred dollars a month from his twelve plans.

The exhibit of drawings submitted in the Santa Barbara Community Arts Association Small House Competition at the Small House Service Bureau has done much to interest the public in the bureau. The exhibit has been given much publicity in the local newspapers and journals. It will be followed by an exhibit of the drawings submitted in the recent Examiner Competition, which in turn will be very helpful to the business of selling plans.

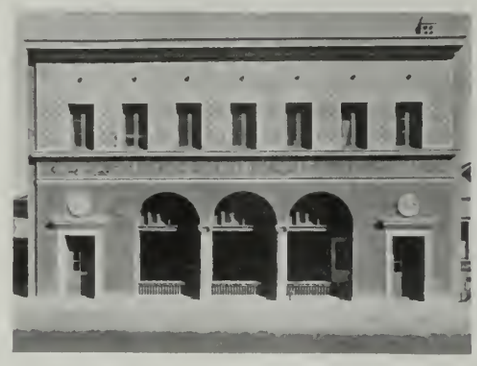
After the last Club meeting ,the major part of which was consumed in discussing the small house problem, eleven plans were promised to the bureau. For the information of the Club members, the following statement of policy of the plan service is again announced: The Club Plan Service sells for Club members, plans for houses costing from four to eight thousand dollars, which have been approved by the Small House Committee of the Club consisting of Clifford A. Truesdell, Jr., Chairman, Messrs. Walter Davis, Leffler Miller, Donald Parkinson and David Witner. The procedure is to first present a sketch to be criticised or approved by the Committee, and to then have tracings and specifications similarly approved. A model specification is available to club members at the Service Bureau office in the Metropolitan Exhibit of Building Materials. It is the present policy of the service to allow designers to keep their tracings, and to receive from them to place on sale four sets of plans and specifications, after they have been approved by the Committee, and also a sketch of the building. All expenses incurred in getting out plans and specifications, including blue printing, are borne by the designer concerned. When his plans are sold, he is expected to have another four sets of blue prints made, and another four copies of specifications, and to turn these over to the bureau for the next sale. Plans are sold for sixty dollars, fifty of which goes to the designer, and ten for the maintenance of the bureau.

The Service publishes in the Sunday Times sketches of the houses on sale at the bureau, and an article written for the design concerned. It is planning to get out a plan book in the near future. It has just negotiated a reciprocity agreement with the Community Arts Association of Santa Barbara through which the plans and books developed for both bureaus will be on sale in both places.

It must not be lost sight of that the plan service described so practically here is fundamentally an idealistic scheme, and that its real purpose is to make available at a modest fee, thoroughly accomplished plans and specifications for houses that have real artistic merit, and not to make money for club members.

FINANCES

Instead of delegating to the treasurer all the work of collecting dues it was decided at the December Club meeting to have office-treasurers in each local office having more than three club members, and to send out a notice regarding the Club's activities with each bill for dues, that the members who are out of touch with the Club's work or who are not able to attend meetings, might retain their interest. Following is the notice:



OFFICE OF THE CLUB, 818 SANTEE STREET.

"WHAT IS THE CLUB DOING FOR YOU?"

For the draftsmen, it

a. Maintains an efficient Employment Service.

b. Provides for instructions in design at its atelier.

c. Is building up a design library at the Club quarters, available to members.

d. Holds snappy meetings, where the "bunch" get together, learn something, and have a good time.

e. Has organized a Small House Plan Service in the Metropolitan Exhibit of Building Materials, where members may have plans for small houses sold for them.

f. Holds educational trips, to many places not open to the public.

g. Gives him an opportunity to meet all the other best draftsmen in town, and the other fellow's boss.

h. Is rapidly becoming a factor in civic events.

For the architect, it

a. Does everything it does for the draftsman.

b. Gives him an opportunity to meet the draftsmen of the town socially.

c. Gives him an opportunity to help support the activities which do a great deal of good for the younger men, and hence a great deal of good to him.

CONTINUATION OF THE SPEECH BY MR. EDWIN BERGSTROM BEFORE THE CLUB

Thus because of the diversity of the requirements of industry, the rise of the new sciences applicable to building, and the complicated economic problems of modern buildings, the practice of architecture has itself become an industry. It no longer has the simple responsibility of many other forms of art—the painting, the picture, the sculpture, the poem, the tragedy, are still individual simple expressions of the arts and society is not particularly harmed if any of these be not successful. Not so is it in case a building fails to function. A building operation has no longer, and never can have again, simplicity. Forcing the architect to become a part of its economic life, society demands that he must assume great economic and educational responsibilities; how long the architect will continue to lead in developing an ever increasing appreciation of pure beauty in the fine and applied arts will depend entirely upon his acceptance of these new responsibilities and his management of them.

Construction of buildings is assumed to be the second greatest industry in the United States. Statistics show that the planning and direction of the construction of a vast volume of this work is passing out of the hands of the independent practitioner in architecture. The competition of the more exact sciences, such as structural and industrial engineering, is pressing and increasing and if the architect desires to retain his place in this vast industry and his independence, he must revise his traditions and his obligations and give service in the form demanded by the business world. Competition from these sciences is as severely noted by the architect whose practice is so limited that he himself is the entire office and working plant, as it is by those offices which have expanded into great organizations to meet the calls upon them. The pressure of the building company, the ready-cut company and the Sears-Roebuck catalog, is just as ominous to the builder of homes as is the competition of the engineering professions to the architect of great commercial buildings. The architect will survive as the creator of the mass of our homes and commercial structures, only as he manages to render greater service to society than do the competing sciences. If he cannot expand his profession and practice so as to give the services as, when and in the form required by modern business competition, architects will become luxuries, and the practice of architecture as an independent profession will become more and more limited to those who can afford and do indulge in luxuries.

All this the profession vaguely senses; while loath as a body to face the issue squarely, many individual practitioners are accepting the challenge and are endeavoring to find a way to meet the severe competition and retain the essential traditions of the profession. "The public does not understand architecture" nor "does it understand why an architect should be called to design its building work," will be the complaints of the profession until, by the service it gives, it forces its own recognition upon the public mind. Beauty of design and the art of architecture in the abstract and of themselves will not interest society in architects for many generations.

Architecture has then become a business and, as it is our hope that all business will finally realize that beauty of design in its products actually enhances the economic value of those products, and as the principles of design and applied arts taught the architect beauty of design of industrial products, it is paramount that the architect, as a professional man, accept the conditions imposed by industry and render a service and an example so noteworthy that industry will be guided by him to give that beauty in all man-created things which the developing art-sense of our people eventually will demand.

Andrew Carnegie is credited with saying that if he had to lose his plants or his organization, he would prefer to lose the former; plants could be the more easily replaced. He meant that organization is the foundation of business. Upon organization depends the service given, and upon service depends the vitality and the life of the business itself. No business ultimately can live that does not give the greatest amount of the most exact service possible for the amount of remuneration received therefor. Service depends upon organization, organization depends entirely upon management. The skill of management therefore will be directly evidenced in the service given; the better architecture is managed as a business, the greater service it will give and the more stable and sure will become the foundation upon which it can surely grow into and become a vital and dominant force in business and dominant force in business and in society.

Management requires integrity, high ideals, common sense, exact knowledge, competent counsel and planning and a square deal that the organization may reach its highest point of ability to give service. Management must leave nothing for chance to decide. In architecture it must carry out the conception of the architect as expressed in pure design into a completed building by finding the best and cheapest way of accomplishing that constructive operation and providing the means of so doing it. Management fixes the earnings of the architect and as an architect must make his living from the earnings of his practice that living will be dependent upon how carefully he organizes his work and how efficiently he manages that organization.

(To be Continued)

SMALL HOUSE PLANS BY A BIG ARCHITECT

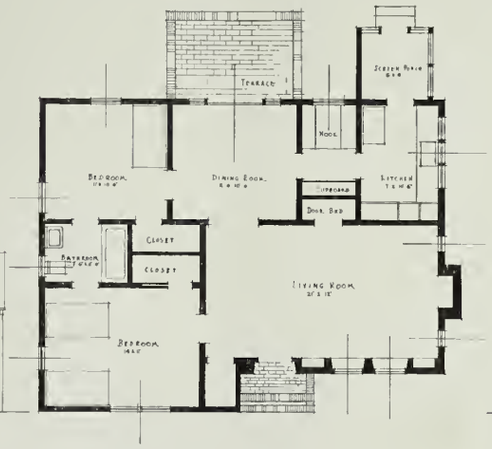
THE small house plans on this page are presented in the hope that when they are copied by contractors, builders and carpenters, their proportions will not be changed.

The beauty of the small house always lies in its simple lines and good proportions. The placing of the windows and doors, the relation of porch lines to roof line, the width and coping of the chimney, as well as the slope of the roof in relation to the height of the walls, all reflect the skill and study of the architect, and find a sympathetic response in the appreciation of people of good taste.

Such a house, built in wood, concrete or more appropriately in stucco-covered hollow tile will never become tiresome



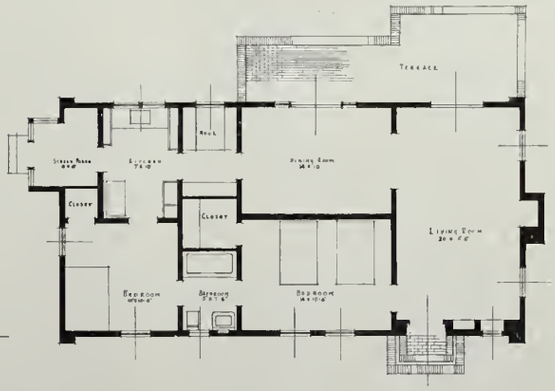




because its proportions, the fundamental lines of its being, are right. A house of mean design, on the contrary, will soon tire the owner and will pass from person to person, swelling the pocketbook of the commission man at every sale, but never satisfying anyone who has to live in it. Perhaps this sale possibility is at the bottom of our superabundance of ugly, roofless small houses now being forced on the market: Be that as it may, the time is coming soon when all the work our young architects are doing in small house competitions and special designing will have its effect on the alert homeseeker and by raising the standard of public taste, cause the wrecking of many a freak house now so merrily dotting the landscape. With the calm beauty of the old Spanish missions continually presented before the public eyes, in poster, booklet and in actual presence, we must before long begin to study those elements of beauty as elements to be incorporated into our buildings but never deliberately copied. It was because our first local architects falteringly copied the old churches in domestic architecture that the so-called mission style has

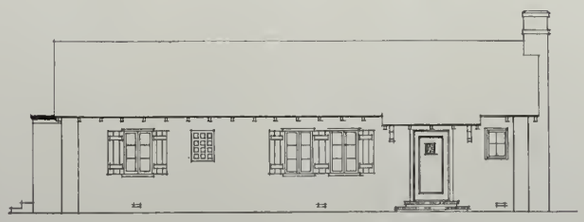








become a disgrace to southland architecture. Certain elements, such as the beauty of blank wall spaces, well proportioned and shadowed by tree forms; or details like the lovely, but forgotten, pillars of La Purissima, might be incorporated in a modern house by a trained architect who could dream over them and use them as material—and perhaps that is what is happening in the evolution of our California domestic architecture.

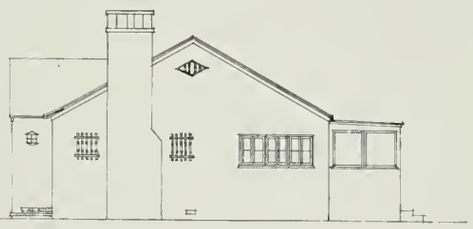


THE BRICK HOUSE

PHILIP J. MEANY

NO competition in recent years has aroused as much interest among architects and home designers as the small brick house designing contest which has just been brought to a close under the joint auspices of the California chapters of the American Institute of Architects and the California Common Brick Manufacturers' Association.

In the decision of the judges just announced, the winners of the thousand dollars in prizes are all from California although designs were submitted by over one hundred architects and draftsmen from four states.



The following awards have just been announced by Architect Harwood Hewitt of the Los Angeles chapter of the Institute, who conducted the competition as professional adviser: first prize, $400, to Harrison Clarke; second, $200, to A. McD. McSweeney; third, $100 to W. F. Mullay, all of Los Angeles; $50 each in the following order to L. Riggs, Santa Barbara; C. W. Lemmon, J. E. Stanton, W. G. Byrne, L. F. Fuller and C. E. Perry, all of Los Angeles. The judges awarded a special mention to A. McD. McSweeney, winner of the second prize, who submitted a second design, which was only prevented from securing the fifth prize by a rule making it impossible to award two prizes to one individual.

The judges, Sumner Spaulding, Pierpont Davis and Elmer Grey, prominent California architects, designated the following entrants as meriting particular mention: C. R. Spencer, C. A. Perryman, W. K. Graveley, J. D. Tuttle, R. A. Lockwood, L. F. Sherwood and J. D. Winn, all of Los Angeles, and W. L. Moody of Santa Monica.

By the terms of the competition the designs submitted called for brick houses



costing no more than $7500. Some of the most interesting exhibits involve an expenditure considerably under the amount.

The increasing vogue for brick homes is evidenced by the wide popularity of the competition and the excellence and variety of the ideas submitted. The competition has disclosed such a wealth of useful designs and new small house possibilities that plans are now being made to make much of this material available to the public.

CALIFORNIA HOMES AND GARDENING MANUAL



A HOUSE BY CARLETON M. WINSLOW, ARCHITECT.

THE one thing in the world that perhaps every man aspires to own is the one thing that he knows the least about. To the average individual, it is a home. To the business man, it is a business building. To the manufacturer, it is an industrial plant. Yet, it is a fact that the average layman, business man or industrialist knows little about the thing he most ardently desires. It is something that may take him the greater part of a lifetime to acquire. It is a costly ambition.

Why, then, should a man leave to anyone, other than an expert, the consummation of something which he cannot do himself?

The point which I mean to convey here is that in building, more than in any other undertaking, the owner has but one course to take and but one decision to make. The course is a decision to leave the technical work to technical experts—an architect and contractor. The decision is simply the determination of an architect's and contractor's responsibility. The matter of quality in workmanship and materials can be safely left to those experts.

The contractor is successful because he knows the business thoroughly himself and experience has taught him how to pick capable workers. The architect is successful because he has made a long and exhaustive study of material quality. He knows what is good and what is bad. He points with pride to the beautiful building he has planned because he studied it out himself, wrote the specifications from his own judgment and experience and saw to it that only quality went into his building.

So the most vital point for the prospective builder to decide is the responsibility of the architect and contractor. How can this be done by the lay man who knows nothing of building and architecture? A responsible architect is one whose profession combines in it the qualities of an artist for beauty; a business man for success of the economic aspect; a technical man for the engineering and employment of the best and proper materials, and to carry through by proper inspection and see that all materials are utilized in a manner that will give a resultant building of beauty, utility, stability and economy.

A responsible contractor is one who, through knowledge gained by experience, is best equipped to execute the kind of work to be done by the most thorough and economic methods. His organization is composed of proven experts in various crafts who are thoroughly familiar with employment of various materials. He knows the building laws and how to comply with them without loss of time or money. His integrity is established and his credit is sound.

PAUL PENLAND, Architect.



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THE SPACIOUS AND DELIGHTFUL LIVING-ROOM OF THE HITCHCOCK HOME IN SANTA BARBARA, CALIFORNIA—J. H. BRAGDON COMPANY, AGENTS.

(Continued from Page 14)

and broken by adversity—was tremendous and if I knew of no other gracious deeds of Mrs. Atherton's that one act would single her out as a generous whole-souled woman. But I could recite others. And yet, Mrs. Atherton is not considered a soft-hearted woman. She is so brilliant that many judge her merely by that. She was a valued friend of Ambrose Bierce, and it is a loss to the world that their interesting talks were not taken down in short hand. Both were brilliant conversationalists and both held radical views and they had a mutual hatred of sham and hypocrisy.

The California Literature Society met the third Sunday in December, and some time was taken in reviewing and discussing Bancroft's History. Positive proof was given that the voluminous work was not entirely due to his efforts, but that men of learning and accomplishment helped in the great undertaking. Mr. George Hamlin Fitch, Mr. George Oakes, a member of the California Literature Society assisted in the great work. Although Bancroft received great emoluments from the history it is not related that he ever substantially awarded those who helped him any of the benefits, nor did he give any of them much credit.

By an inadvertence Mr. Nathan Newmark of the California Literature Society was named as Mark Newmark in my last paper. It was an unfortunate mistake, for Mr. Nathan Newmark is not only a master of diction and correct English, but he is a sincere lover of truth and of the beauties of the language, nor is he in accord with the careless sloppy English one hears and reads every day.

In a recent novel the author says: "She collected the eyes and left the room." One wonders if she picked them off the ceiling, where in careless writing they are so often thrown, or picked them up from the floor, where they are often dropped, or unfastened them from some spot where they are "fastened." If these new writers would only learn the use and meaning of words their English might be improved. We read of a man or woman "shrugging his or her shoulders." What in heaven's name would they shrug if it weren't their shoulders. It is a useless waste of words, ink and energy to say "shrugged his shoulders." Shrug is a perfectly good word, and means the same.

The work of Kiichi Nishono, a Japanese sculptor, has been attracting attention of late. He has depicted Salome pausing in her "Dance of the Seven Veils" to gaze at the head of John the Baptist lying at her feet. Nishono has created her as pausing in a dramatic pose of the dance. She is poised on tiptoe and is upheld by flames. Her arms are clasped about her head, which is bent downward as she gazes at the severed head at her feet. Her face is distorted by passion, and something like fear is in her expression, while John the Baptist's face is serene and calm. Of his work Nishono says: "Salome is the eternal expression of the evil passions of the world. She stands looking down at the head of the holy man, and her soul, fired by its bestial desires, is checked and held by the eternal goodness which radiates from the lifeless face."

The art galleries are showing a preliminary view of their work, and always a select few may be found, catalogue in hand, feasting the eye and inviting the soul. A visit to these galleries is a restful respite from the holiday crowds. At one gallery there are two of Thad Welch's canvases and one of Keith's. Mr. James Swinnerton has come up from Arizona and Mexico with his colorful work, and is enjoying a visit to his old friends.

Mrs. Charles Sedgwick Aiken (Ednah Aiken) has been giving readings from her novel, "If Today Be Sweet." Critics are divided in their opinion, but as her publisher has asked for more of her work she can rest satisfied.

San Francisco has had many delightful treats of late. The famous Sistine Choir sang to crowded houses, many people being unable to obtain even standing room.

Occasional letters are received from George Hamlin Fitch, but no one appears to know just where he is. The tragic death of his beloved son caused his withdrawal from the haunts of men.

Mr. Bailey Maillard is another writer who has betaken himself to solitude since his bereavement in the death of his wife. Mr. Maillard has written a number of books and has held positions of trust.

Ruth Comfort Mitchell has two stories in the December magazines. Some personal recollections may be given of this modest young woman later. She is well known in the Southland, having lived in Los Angeles for several years where she did some fine work.

Mrs. Elizabeth Gerberding, who is a sister-in-law of Mrs. Bard of Hueneme, Ventura County, is to give a series of lectures in January. Mrs. Bard is the widow of Senator Bard and a sister of the late Albert Gerberding. Mrs. Gerberding is a woman of dignity and poise and is a writer of note.

Christmas is at hand. To some it brings joy and gladness. To many it brings memories and sadness. What the New Year will bring is on the knees of the gods.

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SOME NOTES ON OLD SHEFFIELD PLATE

By WILLIAM JAMES SCHMIDT

IN the Fall of 1743 Thomas Boulsover, master cutler in the City of Sheffield, England, was repairing the handle of a knife. His attention being drawn to another part of his shop, the knife handle became overheated, and, being made of silver and copper, the two metals fused. On discovering the accident he recognized the commercial importance of the fusion and at once started a series of experiments which ultimately led to the manufacture of Sheffield plate. One of his most important findings was that the united metals could be lengthened indefinitely under pressure. He succeeded in making under this new process buttons and a few small boxes.

However, it was left to John Hancock, called the father of silver plating, to give the greatest impetus to the manufacture of Sheffield. He recognized the wonderful possibilities of manufacturing in silver plate all the articles made previous to this time only in sterling silver, and it was not long before he was making coffee pots, hot milk jugs, candlesticks, trays, etc.

The industry rapidly developed with the ever-increasing demand for the ware. Other handcraftsmen started to make Sheffield plate and the requests for the sheet metal became so great that in 1762 John Hancock decided to devote all of his time to the rolling of plate for the trade.

Sheffield or rolled plate was made in the following manner. An oblong copper bar or ingot was taken and the surfaces were made smooth, even and clean. Then two thin sheets of fine silver were leveled, polished, and accurately fitted on the top and bottom of the copper bar, and the whole was tightly bound together. The edges of the silver and copper were next treated with a flux of borax, then the combined bar was subjected to the heat of a furnace until it was seen that the silver was melting, when it was instantly removed. It was allowed to cool, next cleaned, and was then ready to be rolled until the desired thickness was attained.

In the earliest process the bar of copper and silver was beaten by hand into sheets, but this was an expensive and laborious method and it was soon replaced by what is known as rolling. The bar was passed back and forth between rollers, the pressure of the rollers on the bar flattening it into a thin workable sheet of Sheffield plate.

The rollers were operated by hand until 1760, when horsepower was employed. In 1765 waterpower was first used, and with the introduction of this cheaper power the industry moved forward with rapid strides.

For some time the early manufacturers were confronted with the difficulty of concealing the inner core of copper which showed a thin red line when the cut edges were exposed. This drawback was overcome by George Cadman and Samuel Roberts in 1784, when they adopted the practice of soldering. on to the completed article an edging of solid silver. Shortly after this silver shields, on which monograms or crests could be engraved, were inserted in all the medium and large size pieces.

The manufacture of rolled plate continued until 1845, when it was superseded by the process of electroplating. The process of plating a base metal by electro deposition was discovered practically at the same time in England and in Russia. In 1837 Mr. Spencer in Eng-

land and in 1838 Professor M. H. Jacobi in Russia had found a workable method of covering a base metal with silver. By submerging the article to be plated in a tank containing a solution of silver nitrate and passing an electric current through the solution, the current was found to break down the silver solution and deposit the silver on the article.

The first to recognize the wonderful future of this discovery were Messrs. Elkington of London and de Ruolz of Paris, who two years later coincidently started in the business of manufacturing Sheffield plate. Due to the cheapness with which Sheffield can be produced by this method of applying th silver, the making of rolled plate soon became a thing of the past.

While the manufacture of Sheffield started and developed in the city from which it takes its name, it was soon being made in Birmirgham, London and other cities. Some of the old pieces are stamped with the marks of their makers, but most of the old rolled plate will be found to have no mark at all. To the novice who depends on a mark to determine the age of his piece of old Sheffield, this is a cause of confusion and disappointment, but to the real collector the unmistakable indications of the early processes of manufacture are sufficient to convince him that he has something worth possessing. In the case of English silver, parliament compelled every piece to be stamped with the mark of the maker, and a date letter, which was changed every year, thus enabling one to fix the exact year in which the piece of silver was made. But with Sheffield plate it was optional with the manufacturer whether or not he put his mark on his product, adn as the same mark could be used for a period of years, it indicates only an approximate date.

Some of the best known of the early Sheffield makers are Matthew Boulton, Thomas Nickolson, Thomas Bradbury, Richard Morton, Nathaniel Smith, John Watson, John Green, Henry Wilkerson and Thomas Creswick.

To the collector of antiques, old Sheffield plate makes a strong and enduring appeal. In this he has a product made by the finest artisans of old England, and made only during a limited time (1743 to 1845). Old rolled plate is hard to find today and due to the increasing demand for what is rare and beautiful it soon will disappear from the markets, and one will have to journey to museums or private collections to view it.

For the benefit of the student and collector, the best sources of information on this subject are the following books:

HISTORY OF OLD SHEFFIELD PLATE, by Frederick Bradbury. This book, published in 1902, represents the work of twenty-five years study and research, by a Sheffield manufacturer, whose family has been engaged in the making of rolled plate for a century or more. He gives an account of the origin, growth and decay of the industry, with a chronological list of makers' marks, and has filled his book with hundreds of illustrations of tools, decorative details and individual specimens.

SHEFFIELD PLATE, by Henry N. Veitch, gives an excellent account of the history, manufacture and art of the ware, with a list of makers' names and marks, and also notes on continental Sheffield plate with numerous illustrations.

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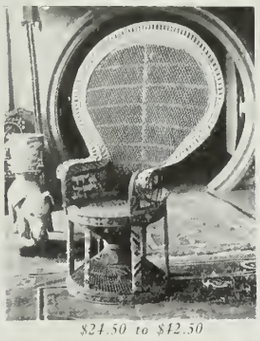
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A GLIMPSE OF EAGLE ROCK FROM THE WEST END OF HILL DRIVE. PHOTOGRAPH BY MARGARET CRAIG.

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BY reason of its location on the highway between Glendale and Pasadena, Eagle Rock—so long unnoticed—has become very recently a settlement of great importance. Its hilly character has made it different from the average suburb.

Realization of this has come to a number of its influential citizens who have taken definite steps to see that the community shall influence future planning of its building and the beautifying of slopes and valleys, rather than allow an unguided taste to alter and mar them.



IN THIS CITY HALL, WILLIAM LEE WOOLLETT, THE ARCHITECT, HAS GIVEN TO EAGLE ROCK A NOTE OF SPANISH SPLENDOR IN COLOR AND LINE.



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ROLLING HILLS AND WOODED SLOPES. VIEWED FROM A HILL HOUSE. PHOTOGRAPH BY THOMPSON & WATSON, EAGLE ROCK.

What California is Doing for the Eradication of Tuberculosis is Far Reaching and Vital to All.



IN THE HILLS NEAR ELYSIAN PARK. CENTRAL VIEW OF THE BARLOW SANITORIUM, LOS ANGELES, CALIFORNIA

THE Los Angeles Tuberculosis Association faces a very difficult and distressing situation as regards transient tuberculosis cases. California has been advertied as a health resort for years and its climate has been thought to have some magical curative power over the Tubercle bacilli. People from every state of the Union drift here.

Often a doctor back east has treated a patient until there is only enough money left to buy a ticket to California and "try the climate." In many cases even the funds of the friends or family are reduced because of the patients' previous illnesses.

The best modern treatment for tuberculosis is complete rest and good, regular, nutritious food. Climate is only a minor factor. Tuberculosis can be arrested in any climate; but rest and good food are always essential. One does not need to leave his home.

Transient tuberculosis patients still come, however, to our city health departments or to the Los Angeles Tuberculosis Association. There is no hospital or sanitorium free to persons who have not lived in Los Angeles one year or more. What then is to be done with these people who have been here anywhere from three days to three months? Their resistance is considerably lowered due to the strenuous journey, their funds are depleted. They are sent to cheap rooming houses. They must find a little work in order to pay for life's necessities. They can afford neither nourishing food nor rest and the result is generally fatal. Living as they do in cheap quarters they often cannot afford a room to themselves, thus they are a constant source of infection imperiling the life of others in the community. If tuberculosis was quarantined as scarlet fever and diptheria are, we could stop this stalking white death.

When these pathetic transient cases come to Los Angeles Tuberculosis Association an effort is made to send the patient back to his home community. It seems hard that only the rich man can come to seek health in California, but when the poor man comes, and has struggled to get there, he must be sent home. We know, however that there are tuberculosis sanitoriums in all communities where arrest cases are being released every day. Of course the patient in many cases is too ill to travel and the association makes an extra effort to secure a bed in the Los Angeles General Hospital, but this institution is always crowded with citizens of Los Angeles who require first consideration.

The following statistics from San Francisco City Hospital show the real distressing conditions. 1821 patients admitted in 3 years with tuberculosis; 907 died in the hospital; 247 died after leaving; 381 no trace found (probably most died); 52 readmitted; 40 new symptoms; 46 in another hospital; 22 returned home; 99 well and working.

Tuberculosis, if taken care of in time, can be arrested; and the city of Los Angeles, realized its duty to protect its life from this ravage, has established a city sanitorium at Olive View where treatments are being carried on and cases sent back to life and work. The Los Angeles General Hospital takes in tuberculosis cases for a short period only, but the hospital at Olive View gives the best scientific care for a regular period of time. The treatment of tuberculosis necessitates time for real results.

In addition to the sanitorium at Olive View there are many private sanitoriums some with charity beds. The large Jewish Sanitorium at Duarte is one of the best equipped sanitoriums in the United States. Jews from all over the country come there, wards having been donated by Jewish Societies in the East.

Often patients write for admission to a sanitorium and then take the next train to California arriving here to find their names on a waiting list. Perhaps they will be admitted in three or six months. In the mean time with no funds what shall they do? Just at this time we are facing the tubercular soldier who needs to be taken care of especially. He feels he has a right to demand care here.

One of the most interesting semi-charity sanitoriums near Los Angeles is the Barlow Sanitorium. Here patients in the early stages may go for free examination and take the best treatment under scientific medical supervision at only $10.50 per week or about half the cost of running expenses. Bungalows admitting fresh air and sunshine are scattered over the grounds. Resident physicians and resident nurses give the best care, good food with rest and moderate exercise usually fits the patient for life and work again.

The clinic building, dining room, laundry, recreation hall, and library are gifts from private individuals or organizations who desire to prosper this good work. Realizing that a calm condition of the mind, freedom from worry and unpleasant memory form in themselves a treatment, the Los Angeles Optomists' Club have erected a library building through which books may be circulated to the patients. Some patients have found while they were taking the treatment they had the time they have longed for all their lives to improve their minds with profitable reading.

Occupational Therapy is also carried on at Barlow and it is a real pleasure to the patients to find that the things they make may be sold to help pay their expenses. There is a recreational hall where movies are seen two nights each week and church services are held each Sunday. Is it any wonder that from this healthy, normal, comfortable atmosphere come patients who live happy, normal, self-supporting lives after leaving Barlow's Sanitorium.

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LOS ANGELES, CALIFORNIA

FURNISHING THE HILLSIDE HOUSE

(Continued from October Number)



THE LIVING ROOM OF THE JOHN BROWNE HOME STILL HOLDS ITS DREAM, ALTHOUGH NOW A REALITY

IN the years in which John Browne dreamed of his home on the hill top, he occasionally wandered within its doors, and to make the reality seem less remote he would light a fire in the to-be living room and by its cheering warmth proceed to select and place the proper furnishings.

John Browne now agrees that the hardest problem was to devise and carry out an interior that would possess real character and period at the same cost as that of finishing the average modern interior.

How well this was done now shows itself in a score of unexpected delightful bits and corners throughout the completed home. Not once does one get the impression of either newness or modernity; nor does one find a piece of furniture or a fixture that is out of keeping with the whole. From the tiny bird house that welcomes feathered folk near the front walk to the odd little bedroom fireplace, everything seems to blend without any visible effort at effect.

Browne's theory, however, was that a thing that is artistic or old need cost no more than any other and though sometimes fixtures cost him more than he had allowed for in his budget, yet, in the main, diligent search made his plans possible.

First aid arrived when the home of a friend of Browne's burned down, leaving clear imported Belgian leaded glass windows intact, together with several large pieces of plate glass and excellent bath room fixtures. After a hurried consultation with the architect, these remains were purchased for a song.

The living room began to revolve around a large leaded glass window which should look southeast over the city and a large plate glass window looking northeast into the hills and trees of Griffith Park. Next came the thought of an eleven foot high solid wood ceiling with eight inch beams. A leaded glass Dutch door leading out from the bay window came next. Then antique waxed flooring rather than hardwood.

The height of the living room gave the happy idea of two steps up through a beamed arch into the small twelve foot square dining room. Another arch led upstairs. Once upstairs the smoky natural wood and leaded glass English effect of the living room gave place to the creamy woodwork and general character of an old farmhouse. Board floors with long wrought-iron strap hinges and thumb latches took the places of stock doors and shiny door handles. Bedroom ceilings sloped in all directions with casement windows peeping out. Everything was thought out to fit with rag rugs and aged furniture.



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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

The Chevalier de Boufflers by Nesta H Webster (E. P. Dutton & Co.)

Many of the less known characters of history are not necessarily less interesting than their more famous contemporaries, and this fact is well proved in this romance of two intensely fascinating, though minor, figures of the most dramatic period of French history. With a grace and spirit that makes her characters live again in her book, the authoress delineates vividly the *grande passion* of the Chevalier and his lady, the charming Comtesse de Sabran. Nor are the wider issues of the period in which they lived neglected, but by studious research and unbiased considerations, the folly of placing power in the hands of an ignorant proletariat is strongly shown. How, in all such fatalities, the innocent many suffer for the guilty few, how the infamies charged against the aristocracy often exist only in the ignorant prejudices of the masses, while the midddle classes ever suffer more than all, and how, besides these things, greater irreligion, poverty and selfishness render the last state worse than the first; these are some aspects of such social upheavals but little understood, or if understood, little realized, and are illustrated and proved in this book with courageous reasoning of a mind unhampered by popular and superficial arguments.

Memories of the Russian Court by Anna Viroubova (The MacMillan Co.)

Another and more recent, but probably little less terrible revolution is herein described by an intimate friend of the last Imperial Family of Russia. Writing with a natural sympathy for the royal characters with whom she was so happily familiar, the authoress discloses many facts, and refutes much fiction, concerning the integrity and sincerity of the Emperor and Empress. Her comments on their simple domestic life and on the complicated political conditions surrounding them, ring with a spontaneous truth which impresses the reader as convincingly as it impressed the judges she had later to face on the unfounded charges against her. Mme. Viroubova's own personal experiences, including her many imprisonments, as well as her description of the sufferings of so many others, provide facts little, or perhaps not at all, known to the outside world. There is little of politics in this review of war and revolution stricken Russia, but the simplicity and charity of her attitude towards the conditions she witnessed impel belief in the truth of her portraiture, and provoke chiefly a deep pity for the sufferings of both the aristocracy and the masses, regardless of their respective virtue and faults.

The World Crisis, 1915 by Winston S. Churchill (Charles Scribner's Sons)

The second volume of this valuable history of the late war, deals chiefly with the momentous events of 1915, the year in which Mr. Churchill's office as First Lord of the British Admiralty ceased. The tremendous Dardanelles Campaign, the Russian disasters and the Balkan situation, are described and summed up with the conviction of personal knowledge keenly realibed. The cause, introduction and effect of such phases of the war as the German U-boats, the use of tanks, smoke screens, and poison gases are authoritatively explained, while a careful study of the political conditions in the belligerent countries is faithfully recorded. The influence of a strong-minded and self-sacrificing personality informs this entire work, which may well be expected to occupy long the enviable historic niche carved out for it by a great ability which reached its highest powers in the greatest tragedy of modern times.

The Ancient Beautiful Things by Fanny Stearns Davis (The MacMillan Co.)

These poems are first and essentially songs of that *joie de vivre* that finds a place even in sorrow. Yet this is by no means an abstract quality, and it is by it that the author makes the beauty of the world and of humanity appeal so strongly. Her child poems are the best of all her praises of human relationships, and she is no less perceptive of the beauty of nature. Such poignant appreciation of the reality of the beautiful ancient things that remain always, despite the outward change of centuries, may well culminate in the ecstatic cry of a heart overflowing with grateful joy:

"I am so glad! so glad!
How shall I thank You, God?"

finding the answer in its own gracious life of persistent praise.

CHILDREN'S BOOKS

A BOY OF THE LOST CRUSADE, by Agnes D. Hewes (Houghton, Mifflin & Co.) This fascinating story tells of a heroic boy's experiences during the extraordinary and pathetic Children's Crusade, which for all its misguidedness, was the strange embodiment of the purity and strength of the ideals that inspired it. The tale is vividly told from the beginning of this fateful Crusade to the little hero's long-sought meeting in Palestine with his crusading father.

JIBBY JONES, by Ellis Parker Butler (Houghton, Mifflin & Co.) is a collection of humorous short stories describing the holiday adventures of a group of boys on the shores of the Mississippi.

A LAD OF KENT, by Herbert Harrison (The MacMillan Co.). A stirring story of a boy's adventures in the days of piracy on the high seas, smugglers and the Press Gang. The author not only knows the period thoroughly, but is well experienced in the art of presenting it interestingly to the child mind.

FAIRIES-UP-TO-DATE, by E. & J. Anthony (Little, Brown & Co) is a charming book of children's verses, quaintly illustrated in dainty color schemes by Jean de Bosschere.

WILD FLOWERS CHILDREN LOVE, by Katherine Chandler (P. Blakiston Son & Co) is a collection of imaginative, simple talks about wild flowers, presenting them as living creatures and interesting companions, and including descriptions of the folk history attached to them.

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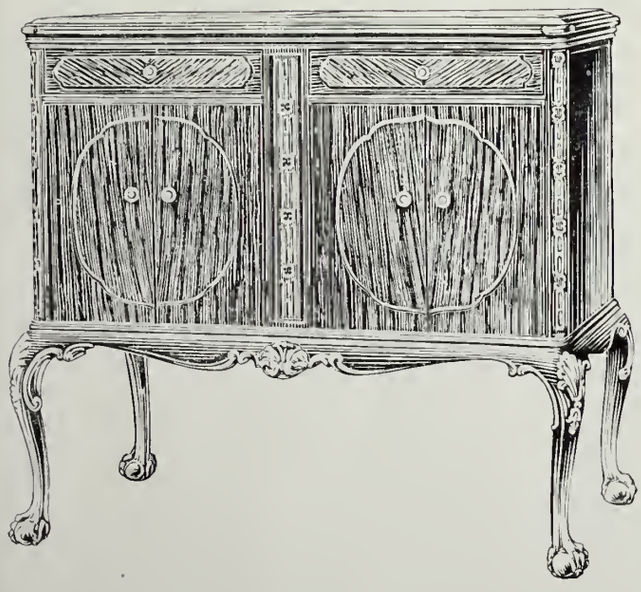
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Vol. VI., No. 50 FEBRUARY, 1924 20 Cents

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SERIES·M·NO 2



Arches of Samarkand

The Samarkand

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A Bal Masque [illegible] day, Februar[illegible]

FLINTRIDGE [illegible]
Tuesday i[illegible] luncheon [illegible] informa[illegible] ranged [illegible] Memb[illegible] mate[illegible] sec[illegible] or[illegible] i[illegible]

L[illegible]

da[illegible]

MIDWIC[illegible]
Ladies' [illegible] month.
Tea and infor[illegible] noon.
Polo, Wednesday [illegible] each week.
Dancing every Saturday [illegible] month.
Buffet luncheon served every Su[illegible]

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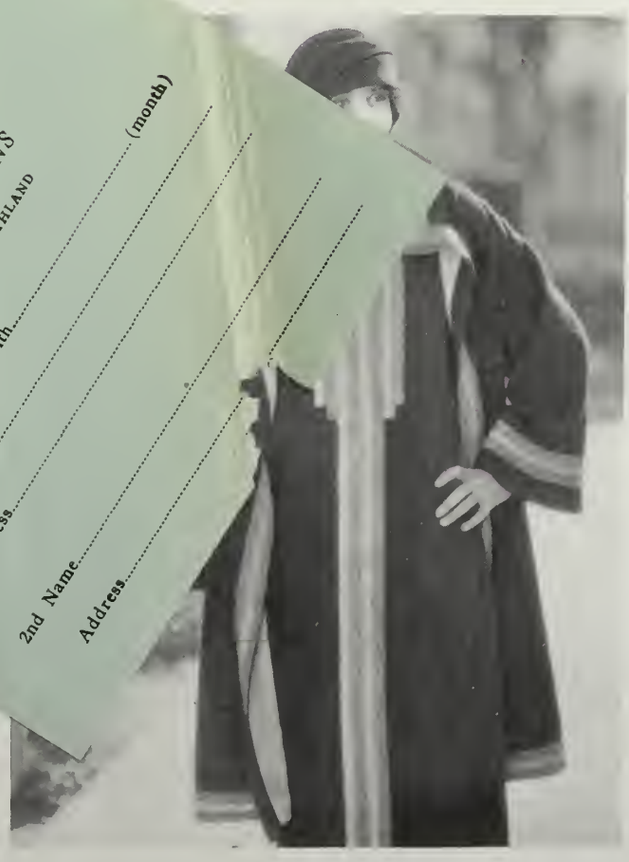
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JOSEPH SACKS, who has recently come south from Santa Barbara, has located in a studio at 552 So. Madison Ave., Pasadena. Mr. Sacks is now holding an exhibition of his work at the new Hollywood Athletic Club, and at Leonard's galleries, Hollywood. Among the portraits at the Athletic Club are two of the daughters of Mrs. Walcott Tuckerman of Santa Barbara, one of A. B. Frost, well known illustrator, as well as flower pieces and landscapes. At Leonard's, among the portraits, is one of Dr. John Willis Baer of Pasadena; Miss Helen Hyde, daughter of Robert Hyde, Santa Barbara; Maud Harrison, daughter of Joseph Harrison of Philadelphia. The exhibits will continue throughout the first week in February.

BRUCE NELSON, well known landscape artist from San Francisco, is a visitor in Los Angeles. His recent exhibition at the Los Angeles Ambassador Hotel included twenty-five canvases, a portion of them from the East, around Cooperstown, and the others from Carmel, where Nelson has been painting for the last six months.

FRANK GERITZ is the art editor of the new monthly, "Tomorrow," sponsored by several of the young journalists of Los Angeles. He has a studio on the top floor of the Culver building, where he works out his interesting block prints.

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Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
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HAROLD SWARTZ has been appointed instructor of sculpture in the night classes of the Otis Art Institute, and he will also teach in some of the day classes. Mr. Swartz is a very gifted sculptor and his appointment is a matter of congratulation. The Otis Art Institute is maintained by the County of Los Angeles as one of the departments of the Los Angeles Museum of History, Science and Art.

TWENTY-NINE paintings by Hovsep Pushman, on view at the Cannell & Chaffin galleries from February 4th to March 1 inclusive, constitute one of the most important art exhibits of the year. Pushman, who has been working in Paris for several years past, is unquestionably one of the greatest living figure painters; and as a colorist he reigns supreme in a world of color harmony peculiarly his own. The exotic sensibility which his oriental forbears wove into Persian rugs, the great Armenian painter blends in canvases of unforgetable loveliness. A keen student of human character, Pushman's portraits of Arabs, Nubians, and the dark-eyed beauties of the near east, haunt the spectator with their strange pathos, their deep historic feeling. Wild beauty; calm stoic nobility; the pathos of the slave; and the subtle perfume of the "Thousand and One Nights," all these go to make up a Pushman exhibition. Los Angeles is particularly fortunate in securing this exhibition, which comes here directly from a successful New York showing. The cover design for this issue of "California Southland" is reproduced in color from one of Pushman's pictures, "On the Road to Mecca."

JOSEPH SACKS, who has recently come south from Santa Barbara, has located in a studio at 552 So. Madison Ave., Pasadena. Mr. Sacks is now holding an exhibition of his work at the new Hollywood Athletic Club, and at Leonard's galleries, Hollywood. Among the portraits at the Athletic Club are two of the daughters of Mrs. Walcott Tuckerman of Santa Barbara, one of A. B. Frost, well known illustrator, as well as flower pieces and landscapes. At Leonard's, among the portraits, is one of Dr. John Willis Baer of Pasadena; Miss Helen Hyde, daughter of Robert Hyde, Santa Barbara; Maud Harrison, daughter of Joseph Harrison of Philadelphia. The exhibits will continue throughout the first week in February.

BRUCE NELSON, well known landscape artist from San Francisco, is a visitor in Los Angeles. His recent exhibition at the Los Angeles Ambassador Hotel included twenty-five canvases, a portion of them from the East, around Cooperstown, and the others from Carmel, where Nelson has been painting for the last six months.

FRANK GERITZ is the art editor of the new monthly, "Tomorrow," sponsored by several of the young journalists of Los Angeles. He has a studio on the top floor of the Culver building, where he works out his interesting block prints.

MARION KAVANAGH WACHTEL, whose water colors of California have endeared her to all lovers of the Golden State, holds an exhibition of her recent work at the Cannell & Chaffin Galleries from February 18 to March 1 inclusive. This brilliant aquarellist, as a result of deep study, has achieved a synthesis of those natural features which compose this happy southern region of California. Her pictures, masterly in composition, depict the mountains, hills and valleys under varying atmospheric conditions, and during the changing seasons. To the Californian a new exhibition of her work means a chance to renew an old and every-growing admiration. To the visitor, it is an opportunity to acquaint himself with one of America's foremost water-color painters and the graphic interpreter of Southern California without a peer.

ELIZABETH STRONG, of Carmel-by-the-Sea, is exhibiting a dozen or more canvases in the new Studio Exchange, 18 South Los Robles Avenue, Pasadena. In these landscapes is that peculiar aliveness characteristic of the animal portraits which made her famous both in America and Europe. Miss Strong's work has depth, strength and freshness of color. As one French critic wrote when she was exhibiting every year in the Paris Salon, "Elizabeth Strong is distinctly a colorist." William Chase said the same. She sees nature simply, not through distorted lens of some perverted moody individuality.

MAURICE BRAUN, after more than two years in travel, has returned to southern California and reopened his studio in San Diego. During his absence he painted in Colorado, the Ozarks of Missouri, New England, and New York City.

F. TOLLES CHAMBERLAIN has again consented to take charge of the night classes in figure work at the Chouinard Art School.

DANA BARTLETT leaves for Europe early in the Spring to travel and study. He will visit Algiers, Tunis, Naples, Rome, Florence, Venice, the Italian Lakes, and then spend some months in Paris.

S. BARTLEY CANNELL, of the Cannell & Chaffin galleries, has returned from New York with a number of fine pictures. He has been fortunate in acquiring fine examples by such great painters as Bruce Crane, Daingerfield, Chauncey F. Ryder, Robert Vonnoh, Irvine, Murray Bewley and others. Mr. Cannell, whose adherence to a high standard in the display of paintings in his West Seventh Street galleries, has been an important factor in the growth of artistic taste in Southern California, looks forward to one of the most interesting years of exhibitions. An inkling of the standard he strives to maintain can be gained by a visit to the display of paintings by Hovsep Pushman during the current month.

JOHN J. BARRY, who has spent almost two years in Europe, is exhibiting a series of drawings in the music room of the Public Library, Los Angeles. Later this collection will go to other libraries and clubs in Southern California, and then to Eastern cities.

F. MELVILLE DU MOND, who has lived in California for a number of years, leaves soon to take up his residence in France. During the summer he will conduct art classes on the continent.

ARTHUR MILLIER, whose intelligent guidance to all who are interested in etchings has made him many friends during the past year in the Cannell & Chaffin Print Room, has now been given charge of both the painting galleries and the etching collection. Mr. Millier brings to his task of adviser a thorough understanding of paintings and prints. Etcher and painter himself, yet well acquainted with the layman's point of view, he should prove peculiarly well-fitted for this work. We wish him all success in his new position.

GUY ROSE is exhibiting seventeen landscapes at Stendahl's gallery at the Ambassador, including pictures from France as well as from Southern California. The group includes "Sublimity," "Laguna Trees," "The La Jolla Coast," and "Modjeska's Cottage." Among the French views are: "On the Honfleur Jetty," "Summer House," and "Tamarisk Tree with Figures."

THE Laguna Beach Art Association is holding its winter exhibition at the gallery in Laguna Beach. Contributors to the exhibition are Evelyn Mason Armstrong, Helen Balfour, Ida Randall Bolles, Benjamin Brown, J. Vennerstrom Cannon, Curtis Chamberlain, R. Clarkson Colman, Leland Curtis, Susie M. B. Dando, Clara Doner, Alice V. Fullerton, Arthur Hill Gilbert, William A. Griffith, Anna Hills, Thomas L. Hunt, Lucy B. Jack, Bert W. Johnson, William Les Judson, Joseph Kleitsch, Paul Lauritz, Jean Mannheim, Beulah May, Helen Norton, Annie Robinson, F. Carl Smith, Catherine Strode, Minnie Tingle, William Wendt and Karl Yens.

THE Institute des Beaux Arts, under the direction of Stefan de Vriendt, sculptor, and Peter Rackwitsz, painter, has just opened at 1108 Formosa avenue, Hollywood. The new institute will offer instruction in painting, modeling, drawing, architecture, the history of art, anatomy, costume, music, rhythmic gymnastics and physical culture. At present classes in the first three subjects are being formed, but official notification will be given later when other classes (and special classes for children) are formed. A special advanced class for working from the nude model is held on Saturday evenings from 7 to 9.

BRADFORD PERIN artist and collector, of 30 South Los Robles avenue, Pasadena, is the owner of a picture bought in England several years ago, which he now believes to be a self-portrait of Gainsborough, painted by that artist about 1755. The painting has been largely identified by Eduardo F. Squadrilli, who in cleaning it for Mr. Perin made the very interesting and startling discovery.

F. CARL SMITH has a number of very interesting sketches, made at Carmel, Laguna and the desert, including some High Sierra glimpses with desert foreground. His studio is open to the public and visitors are welcome to the Paint Box, No. 217 Oakland Ave., Pasadena, throughout the season.

THE Craft Sales Room in the foyer of the Assembly Tea Room, 644 S. Flower Street, Los Angeles, is not only designed for the display and sale of the examples of the work of the best craftsmen of the country but it is hoped by Mrs. Douglas Donaldson and Miss Marcia Potter, the owners and originators, that it will be a meeting place, an important point of contact between our many artists and craftsmen and the public.

Music

THE dates for the concerts by the Philharmonic Orchestra, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, during February, are: Popular Sunday Afternoon concerts, Feb. 3-17; Friday Afternoon Symphony concerts, Feb. 8-22, and Saturday Evening Philharmonic Orchestra, Feb. 9-23.

THE artists and concert dates of the Philharmonic Artist Course, Philharmonic Auditorium, Los Angeles, are: John McCormack recitals, Feb. 19-21; the Duncan Dancers, Feb. 26, and Emilio De Gogorza, Feb. 28.

THE Auditorium Artist Series, management George Leslie Smith, includes Moriz Rosenthal, pianist, Feb. 1; the San Carlo Opera Company for two weeks, commencing Feb. 4. The announced repertory includes "Carmen," "Aida," "Tosca," "Rigoletto," "Martha," "Madam Butterfly," "Cavalleria Rusticana," "Pagliacci," "Faust," "Foreza del Destino," "Traviata," "Boheme," "Lucia di Lammermoor" and "Trovatore." The artists to be heard during the engagement include Consuello Escobar, Haru Onuki, Bianca Saroya, and Louis Taylor, sopranos; Alice Gentle, Anita Klinova, Stella de Mette and Frances Morosini, mezzos and contraltos; Gennaro Curci, Demetrio Onofrei, Manuel Salazar and Gaetano Tommasini, tenors; Mario Basiola, Giuseppe Interrante and Mario Valle, baritones; Pietro de Biasa and Natale Cervi, bassos. Carlo Peroni is again leading conductor. The course also includes Maria Ivogun, coloratura, Feb. 18, and Max Rosen, violinist, Feb. 25.

THE fourth of the Coleman Chamber concerts will be given Wednesday afternoon, Feb. 20th, at the residence of Mrs. Charles Burton Scoville, 545 West Colorado street, Pasadena, with the Seiling Quintet, Jean Joseph Gilbert, flute.

THE Alice Seckels' Matinee Musicales, Hotel Vista Del Arroyo, Pasadena, include for February, Frank Swinnerton, Feb. 4, and the Duncan Dancers, Feb. 28.

THE second of the symphony series of four concerts to be given in Pasadena this season by the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, is announced for Feb. 15, at the Raymond Theater.

THE Pasadena Music and Art Association announces a recital by John McCormack, Monday evening, Feb. 25, at the Pasadena High School Auditorium.

MILDRED MARSH, pianist, and Henri Van Praag, violinist, will give the fourth of the morning chamber music recitals at the studio of Miss Marsh, 536 Oak Knoll Ave., Pasadena, Feb. 19. The program will be "Sonata" (John Alden Carpenter); "Spinning Song" (Wagner), and "Hunting Song" by Miss Marsh.

THE Zoellner Quartet will give the fourth concert of the Biltmore Chamber Music series, Feb. 11, in the Music Room of the new Biltmore.

PADEREWSKI will give two recitals in Los Angeles during the month, a matinee on Feb. 23, and the evening of the 27th.

THE Los Angeles Lyric Club announces Sigmund Beel, violinist, of San Francisco, as the soloist of the concert, Feb. 29.

RENEE CHEMET, famous throughout Europe as the greatest French violinist, is the third artist of the Fitzgerald Concerts, managed by Merle Armitage, and will appear Feb. 22 at the Philharmonic Auditorium, Los Angeles. Merle Armitage felt impelled to bring Chemet to California this season, as she is the violin sensation of the hour in eastern cities. Here is an impressario that has introduced many superior attractions to our audiences, including the Beggars Opera, the Russian Opera Company, John Charles Thomas, Nvireghazi, Titta Ruffo and Rosa Ponselle. Mr. Armitage feels that his special work in our musical life, consists in introducing the artists who are today interesting the musical world of Europe and the east.

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FEBRUARY 22

THE Woman's Symphony Orchestra, of Los Angeles, has announced Feb. 20th as the date for the first concert of the season, at the Philharmonic Auditorium.

THE Los Angeles Oratorio Society, John Smallman, director, is scheduled to sing, Feb. 24.

THE Heartt-Dreyfus Studios will close February 15 for about six months, as Mr. and Mrs. Dreyfus, with Mr. and Mrs. Walter R. Simons, are leaving for an extended tour, including Cuba, South America, the British Isles and the Continent. Before their departure they will be at home to their friends each Wednesday evening at the residence of Mr. and Mrs. Simons, on South Plymouth Blvd.

MAUDE FENLON BOLLMAN will give "The Song of Life" before the Santa Monica Woman's Club, Feb. 11.

ANNE McPHERSON has been appointed director of the Huntington Park Woman's Club Chorus and of the recently organized Camp Fire Girls' Chorus.

BEGINNING in February, Mr. Alexander Stewart, recently appointed executive director, civic Music and Art Association, will conduct a class in Community Music and training of choral leaders at the University of Southern California, under the joint auspices of the Extension Division and the College of Music.

A new orchestra is being organized in Pasadena—the Pasadena Symphony Players—under the direction of Max Donner, a distinguished violinist, a talented musician of extended experience in orchestra work. Mr. Donner, although a recent addition to the city's musical circles, has taken a keen interest in the musical life of the community and hopes to make the new orchestral body a decidedly worthwhile Pasadena acquisition. Applications for membership may be made to Mr. Donner at his home, 1675 North Michigan Avenue, telephone, Fair Oaks 4295-J.

THE Hollywood Community Chorus, under Hugo Kirckhofer's direction, meets each Tuesday evening at the auditorium of the Hollywood High School.

Announcements

PASADENA Community Players, in the Community Playhouse, will present the following programs during the month:

February 11-16: "The Thief," by Henri Bernstein.

February 25-March 1: "The New York Idea," by Langdon Mitchell.

ON Saturday, February 23, the Stuart Walker Portmanteau Players will give two performances in the High School Auditorium, Pasadena, sponsored by the Drama League. In the afternoon there will be a program of short plays; in the evening a dramatic presentation of "The Book of Job", the achievement of Mr. Walker, using the Old Testament text with ancient Hebrew music.

THE Community Arts Players of Santa Barbara announce the production dates of the month as February 15-16, Potter Theater.

SANTA BARBARA'S School of the Arts of the Community Arts Association opened its spring term January 15th with Frank Morley Fletcher, formerly director of the College of Art, Edinburgh, as executive head of the institution. The school of which Fernand Lungren, noted painter of the desert and the southwest, is president is in its third year of existence. Organized by a group of Santa Barbara artists three years ago it functioned for a time independently and last year was incorporated into the organization of the Community Arts Association. As a branch of the association the school is entitled to receive its share of the Carnegie Endowment, amount in aggregate to $25,000 a year. This sum the association divides among the work of its several departments which include an orchestra, a drama branch, a Plans and Planting committee, and the school.

THE Tuesday Afternoon Club of Glendale announce a Leap Year Ball in the Club House, Tuesday evening, February 12, sponsored by the Maids and Young Matrons section. It is a benefit ball, semi-formal, with Art Hickman's Biltmore Orchestra. The hostesses are Mrs. Claude G. Putnam, Mrs. E. B. Sutton, Mrs. W. F. MacPherson, and Mrs. Harry A. Thimm. Patronesses: Mrs. Daniel Campbell, President T. A. C.; Mrs. A. H. Montgomery, Vice President; Mrs. Chas. H. Toll, President L. A. District Federation of Women's Clubs; Mrs. H. S. MacCormack, Mrs. C. W. Houston, Mrs. William Elmer Evans, Mrs. John Robert White, Mrs. R. L. McCourt, Mrs. Frank C. Ayers, Mrs. James W. Everington, Mrs. R. W. Meeker, Mrs. James Henry Ballagh, Mrs. Spencer Robinson.

THE calendar of the Contemporary Club of Redlands for the month includes, February 4, lecture by Peter Clarke Macfarlane; February 11, a travel talk by Mrs. Robert McCullough, and Current Events by Mrs. G. H. Bunnell; February 18, Club Conference Luncheon; February 25, Blossom's lecture, with moving pictures; February 29, Dinner and social evening.

THE Pasadena Public Library, for the fifth consecutive season, offers a series of public book talks to be given by Miss Helen Haines. The first talk was given in January, the subject being, "Memoirs and Biographies of Present Interest." The subject for Feb. 17 is "Aspects of American Life Reflected in Current Books." The talks will be given in the Boys' and Girls' Library, at 8 o'clock.

ALINE BARRETT GREENWOOD will continue her current reviews on world events, books and their authors, new plays, music and art, at the Shakespeare Club House, Pasadena, on the first Fridays in the month at 11 a. m., Feb. 1, and March 7.

THE Auxiliary of the Pasadena Children's Training Society has issued invitations to a Charity Ball, at Hotel Maryland, Pasadena, for the benefit of the Building and Repair Fund, Thursday evening, Feb. 7th.

OFFICERS AND BOARD OF DIRECTORS OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA FOR 1924

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OCCIDENTAL COLLEGE, Eagle Rock.

Two very different phases of education were presented in successive Assemblies at Occidental College recently. The first was by Dean Brown of Yale University, who emphasized the practical side of spiritual values. The culture of the mind and the spirit, he said, was essential if a man now would go far in any worth-while direction. The second was by Will Hays, of moving picture responsibility, who sees movoing pictures as a great spiritual force in education when properly directed. Needless to say that beautiful Alumni Hall was crowded by interested listeners.

POMONA COLLEGE, Claremont, Calif.

Professor Walter Hartley, Head of the Organ Department, of Pomona College, will return from a six months' leave of absence February first. Mr. Hartley has spent his period of absence in the East. With the coming semester he will resume his work as head of the organ department. The vesper services which are always held at Pomona College for several weeks preceding Easter will begin this year on Thursday, March 6th. These will be arranged by Mr. Hartley, and will continue every Thursday afternoon until Easter Sunday. On the afternoon of April 17th and 18th, under the direction of Professor Ralph H. Lyman, the College Choir of 125 voices will render "The Seven Last Words of Christ", by Dubois. This has become one of the musical events of Southern California each year.

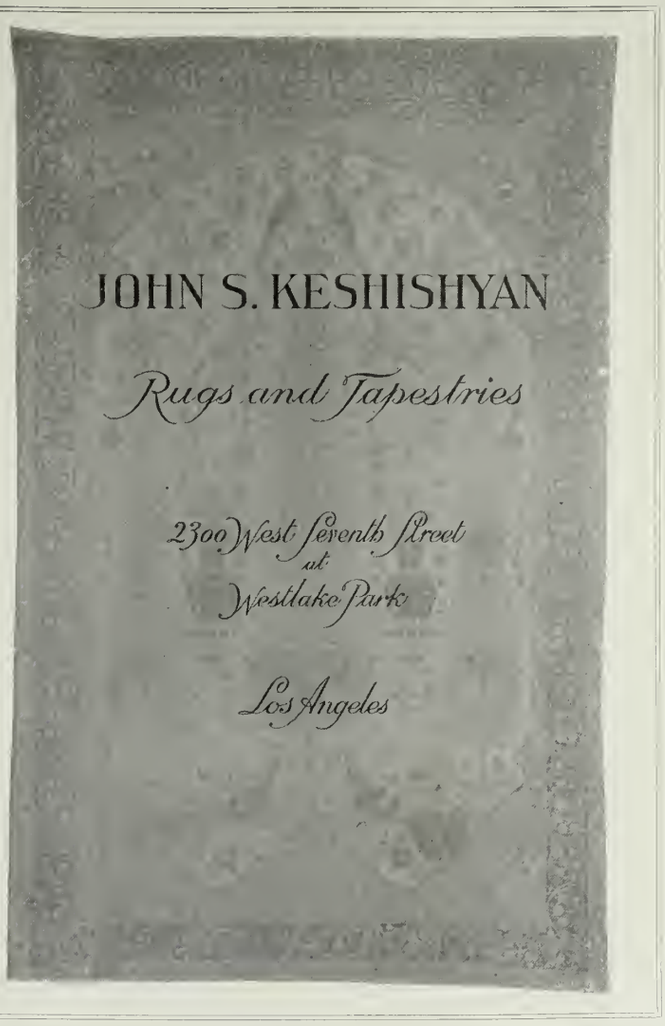
UNIVERSITY OF CALIFORNIA AT LOS ANGELES

THE University of California at Los Angeles has passed its fourth birthday. The growth of the institution has been remarkable. In 1919 the state legislature took over a normal school already established to found a much needed university in the Southland.

Last year, after three years of existence, the college of education was able to grant the degree of Bachelor of Education to twenty-eight graduates. This year teachers' college alone has an enrollment of 1940 students.

In February, 1922, by the direct act of the state legislature, a third year college course was established in the College of Letters and Sciences, and on December 13, 1923, the legislature extended this course to include the fourth year of college work, so that now a Bachelor of Arts degree may be granted by the College of Letters and Sciences. This department now contains 2104 students enrolled. Such phenomenal growth in four years is beyond all expectations. Buildings erected four years ago are found to be entirely inadequate. Los Angeles will soon have a college center equal in size and importance to that already at Berkeley.

The Psychology Department of the University of California at Los Angeles gave the Army Alpha Intelligence test to the police force of Los Angeles during the past month. The standard was found to be exceedingly high. This is a movement to raise the standard of the police force and to better social conditions in Los Angeles.



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CONTENTS

	PAGE
ON THE ROAD TO MECCA.....Cover Design *(A Painting by Hovsef Pushman. Presented by the Cannell and Chaffin Galleries)*	
SOUTHLAND CALENDAR	3, 4, 5
PHOTOGRAPHS OF EGYPT.....*George Ellery Hale*	7
OUR SAN FRANCISCO LETTER.....*Mrs. W. C. Morrow*	9
ART AND THE WOMEN'S CLUBS.....*M. Urmy Seares*	10
THE HORSE SHOW.....*Wilbert Morgrage*	12
SOME EXHIBITIONS OF ETCHINGS.....*Arthur Millier*	14
SANDONA, PORTRAIT PAINTER.....*Joel Smith*	15
SOUTHLAND OPINION	16, 17
TOWN AND COUNTRY CLUBS AND FUNCTIONS	18, 19
BULLETIN OF THE ARCHITECTURAL CLUB	20
FIREPROOF RESIDENCES.....*Howard Frost*	21
A NEW BOOK OF SMALL HOUSES	22
A CALENDAR FOR FLOWERS—PASADENA HORTICULTURAL SOCIETY	22
A TOWN BY WEBBER, STAUNTON AND SPAULDING	23
SOUTHLAND CRAFTS.....*Douglas Donaldson*	24
NOTES FROM THE ARCHITECTS' MEETINGS.....*Clifford Truesdell*	25
RECENT BOOKS—REVIEWS.....*E. M. Greeves Carpenter*	26
THE GREAT DUTCH PAINTERS.....*Jules Kievits*	29

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THE INSPIRED STORY
March 2
CREED AND CONDUCT
These addresses will be given by the Rev. C. Rankin Barnes, B.D., Rector of St. James'. They are designed to be constructive and not controversial.

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST



THE CLIFFS AT THEBES. BELOW THEM, THE TERRACED TEMPLE OF QUEEN HATSHEPSUT. BEHIND THEM THE VALLEY OF THE KINGS.

PHOTOGRAPHS OF EGYPT BY GEORGE ELLERY HALE

Honorary Director of The Mount Wilson Observatory

Seen from the Nile, across the green fields of the cultivated area of alluvium, these nearly vertical cliffs mark the eastern boundary of the Libyan desert. To escape the waters of the annual inundation, the Egyptians of Thebes from the earliest times excavated their tombs in the high river terraces that skirt their base, in the cliffs themselves, or in the Valley of the Kings, which lies behind them to the west. The terraced temple of Queen Hatshepsut, built about 1500 B. C. (XVIII Dynasty), which is seen on the right, is one of the most remarkable structures in Egypt. Adjoining it on the left is the mortuary temple of the Pharaoh Mentuhotep III, erected about five hundred years earlier (XI Dynasty). The foundation deposits, placed under the four corner stones with appropriate ceremonies

when the work was begun, have recently been discovered by the excavators of the Metropolitan Museum party. They also found the remarkable collection of model ships, houses and gardens, workshops, and other objects now displayed in New York, illustrating the daily occupations of their owner's servants, and buried with him in a tomb cut in these cliffs. The summit of the palisades, strewn with the chipped flints of prehistoric man, commands a magnificent view of the Nile Valley, the great temples of Luxor and Karnak on the eastern bank, and the mortuary temples just below and toward the south. In the Valley of the Kings, behind these cliffs and west of the Nile, is the tomb of Tut-Ankh-Amen, where the following photographs were taken.



Entrance to the Tomb of Tut-Ankh-Amen.



Howard Carter and Assistants Bringing up the Decorated Body of one of the Pharaoh's Chariots.



Howard Carter and Native Assistants Carrying one side of the Thoueris Couch up the Sixteen Steps from the Antechamber of the Tomb.



The Body of the Chariot Outside the Tomb



Carrying the Thoueris Couch under Guard to the Tomb used as a Laboratory and Storehouse.



Native Assistants Bearing Gilded Chariot Wheels to the Laboratory.



Placing the Thoueris Couch in its Box.

OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW

LOOKING backward in San Francisco history, it is interesting to glance through the pages of Charles Warren Stoddard's volume, "Footsteps of the Padres," and get a glimpse of the San Francisco of long ago, of the men who had an influence on its literature. It is a far cry from the San Francisco of today, with its skyscrapers, its miles of macadamized streets, its shining white ways, to the small part that was reclaimed from the sand dunes and the chapparel and low-growing scrub of "the days of old, the days of gold," when Charles Warren Stoddard arrived in San Francisco in 1855, and the city was barely six years old. He was a mere lad when he arrived in San Francisco, having come by the Nicaragua route. His book is fascinating, even though it deals with a dim, misty past. He made no straining for effect, but he achieved a distinction in literature that is refreshing after the hectic efforts of some of the modern writers, and the sex stuff of the day.

The sailing of unknown seas—at least to the inland lad from Rochester, New York, they were unknown—was a great adventure. Like many another, Stoddard, and those who sailed with him on the small, dirty steamer, believed they were setting sail for a land of gold and enchantment. He had heard the tales of streets paved with gold, and California a veritable land of promise. The hardships had not been stressed, and to the lad, who was impressionable, it was a land of fascination and lure. The father had preceded his family a year or two, and they were coming with many others to join him in his quest for gold.

Contrast that sea voyage in a dirty, overcrowded boat to the magnificent liners equipped with every modern device and comfort of today—the journey shortened by the wonderful Canal Route. The Canal that was at once the despair and hope of those men of vision of former days! If it is ever vouchsafed to immortals to get an occasional glimpse of the earth they once inhabited, how gratified and thrilled DeLesseps must be to see his brilliant dream come true. Let us trust that God, Who is ever merciful and good, has given that grand old man a fleeting glimpse or knowledge of his "Vision Splendid," and that he may realize that the task he left unfinished is completed, and is a lasting tribute to his magnificent mind and his far-seeing conception.

Every craft that sailed from the East was crowded with gold-seekers. The tales of fabulous wealth lured many to traverse the dreary waste of waters and dare the terrors of Cape Horn. What a fairylike scene must have been the tropical land of Panama. The splashes of vivid color, the brilliant hues and the raucous cries of the parrots, the heat, the luxuriant vegetation, the tropical fruits and the half-clad Indians, must have made a lasting impression on the romantic and visionary youth.

Stoddard's family made their home on the western slope of Telegraph Hill, and he attended school—the first school in California—in a building close to the hill. Telegraph Hill had an observatory on its peak from which incoming ships were sighted, and a rude semaphore had been erected on its apex, and the watcher for the Golden Gate gave notice by waving its arms to the waiting populace below. At that time what is now the city of San Francisco—the Western Addition, Hayes Valley, Pacific Heights, West Clay Park, where the houses have the Pacific Ocean for their back yard, were then a waste of sand and shrub. Simmons, an artist who has given a glimpse of San Francisco in his recent book, was one of the men who helped embellish the edifices in the Panama-Pacific Exposition, and he tells an interesting story apropos of this semaphore. A well known actress was playing at the one theater. She was tall and of great attenuation. She had extremely long arms. One of her many mannerisms was to wave them frantically on all occasions. A steamer was hourly expected and while she was playing one day she began, as usual, to wave her arms, but up and down as though she were signalling. At once a man in the audience cried out, "A ship is coming," and with much noise and scurrying the audience with one accord made for the door, and the astonished actress found herself playing to empty benches.

As the march of progress went forward, westward and northward, and southward, Telegraph Hill was deserted and became the habitation of scrawny, hungry goats. Miserable little shanties that were hardly more than hovels, took the place of the more pretentious residences. A flagstaff still stood and the flag of our country still flung its stars and stripes to the wind that swept over the barren hill. Now, there is a magnificent boulevard connecting Telegraph Hill with the Marina and continuing to the Cliff House, winding picturesquely about the hills through the Presidio, past the Letterman Hospital and the National Cemetery where sleep the honored dead who gave their lives for their country. In the hospital are still many of the brave youths who are making a gallant fight for health and the rehabilitation of their strength. On past the fortifications, past Cressy Field, where intrepid airmen fly daily over the city, the road turns near old, historic Fort Scott, which sends out its twinkling light in greeting to Point Bonita, across the narrow Golden Gate, and to the light at Point Reyes, with hoary old Tamalpais standing sentinel beyond. This ride is one of the most beautiful scenic ones to be found, and from certain points one can almost ignore the Bible tale and believe that it was on one of these vantage points that Satan took the Christ and pointed out what might be His if He would submit. Farther on is the splendid site, the end of the Lincoln Highway, where Mrs. A. B. Spreckles is to erect a monument to the soldiers; then rambling on the road reaches the historical Cliff House, winds down through the Golf Links, Lincoln Park, the Marine Hospital to the "Coney Island" of San Francisco, where, in the incomparable esplanade, motor cars are parked many feet deep for miles. The lessening number of seals still make the air vocal with their weird cries, and the Farralones loom in the distance. The recently completed esplanade skirts the beach and here pedestrians sit and view the pageant of sea and sky, or walk along the sand. On the road winds, along the Sloat Boulevard, or crossing through beautiful Golden Gate Park, past the old Norwegian vessel, the Gjoa, which, after breasting northern waters for many years, has at last come to rest in the soft, dark sand beside the blue Pacific. Then the road goes on and up to the magnificent drive over Twin Peaks, where a panorama unequaled in all the world is unfolded before the fascinated gaze of the beholder. Hills and valleys, buildings, gardens, sea and mountains are part of this delectable view. Seen at night, the artery of the Great White Way—Market Street—running like a golden thread through the city—Oakland, Alameda, Sausalito, Richmond and Berkeley lights blaze in the distance, while between is the sea—dark and mysterious. By day the small gardens, the fertile fields, golf links and a beautiful winding road leading on down to the beautiful homes and residences grace the Peninsula.



A BOULEVARD OF SAN FRANCISCO, WINDING AROUND AND TO THE CREST OF TWIN PEAKS.



CALIFORNIANS, AND OTHER TRAVELERS, AT TOMB OF TUT-ANKH-AMEN

Stoddard pays a tribute to his first teacher; "Dame Shirley" was her nom de plume. She was Mrs. L. A. C. Clapp, in reality, and it was she who instilled into the susceptible heart and brain of Charles Warren Stoddard his love of literature and his desire to write. She wrote for "The Pioneer," the Reverend Ferdinand C. Ewer's magazine. She knew the Bret Harte country, and graphically described it. Later, Gertrude Atherton wrote "When the Gringo Came," but that was of a later period of Monterey and San Francisco.

Meanwhile Charles Warren Stoddard's mind was expanding, as was

(Continued on Page 26)

ART APPRECIATION IN THE WOMAN'S CLUBS

By M. URMY SEARES



MRS. CHARLES H. TOLL, PRESIDENT OF THE LOS ANGELES DISTRICT OF THE FEDERATION OF WOMEN'S CLUBS, AND FIRST VICE-CHAIRMAN, C. L. B. B.

WITH the co-operation of Mrs. Charles H. Toll, President of the Los Angeles District of the Federation of Women's Clubs, Kathryn Leighton, artist and club woman, has instituted for the year a study of the work of Western artists and a unique method of recording their paintings. As Art Chairman for the District, Mrs. Leighton has begun a movement which is far reaching and standard-setting in the appreciation of art among laymen. For, if in addition to attendance on our popular exhibitions, the sixty thousand women who belong to the women's clubs of California's Southland take the poetic interpretations of California artists into their clubs and their homes for study and for pleasure, the future of California art is assured. Good schools of art, good standards of criticism, good, and perhaps great artists will result from this energetic introduction of the best into our homes.

Who shall set the critical standard so high that as these thousands of women see set before them, month after month, the painting and sculpture they are to absorb and assimilate they shall not be misled to praise that which later study will force them to condemn? The responsibility lies with the painters of Los Angeles.

Noblesse oblige! my artists. Those who know what is good are under obligation to suppress the inferior work of painters wherever they see it and to destroy their own studies rather than dangle them before the eyes of amateurs and students.

Studio talk must be distinguished from public expression of opinion; and these enthusiastic patrons of art throughout the Southland must not be betrayed by the fraternity of artists. Hitherto no severe public criticism of one artist's work has been expressed by another. That wholesome criticism has been left to private whispers among rivals. The reverse should now be the rule.



"OLD ADOBE," BY KATHRYN LEIGHTON, OWNED BY KYLE PALMER.



"REFLECTED WILLOWS," A DESCRIPTIVE PAINTING BY KATHRYN LEIGHTON.

For the sake of good art, for the standardizing of the best among us, for the love of all that artists are striving for, a ban must be put on the exhibition in women's club houses of mediocre paintings. Condemn, criticize, annihilate the poor work of your contemporary student of art—in his own studio; but see to it that neither canvas nor your words ever leave that private room. Praise to the skies whatever good work comes to southern California on exhibition, that these earnest seekers after what is good shall know from you what is the aim of art; but let not silence give consent to your own brother's exhibition of that which is not worthy of California.

At the opening exhibition of The Biltmore Salon in December of the year just closed, the work of representative painters of the Far West was hung for the first time in handsome, adequate surroundings down town in Los Angeles. In the beautiful new ballroom of the hotel a dinner dance and speeches in honor of the occasion, brought out the fact that the leading business men of the city are awake to the important part which art must play in the building of a material embodiment of the generous, hospitable, enthusiastic spirit which is Los Angeles.

Constantly before the people who are most interested in building the city has been placed the thought that the spirit of a people is expressed in its best art, and just as continually has the point been thrust home that it is the self-appointed task of Los Angeles to show the world how fine is the country we call California.

Who but the artists, trained in all the subtleties of modern landscape painting, heirs of Lorraine, Corot, Monet, the long line of Dutch landscapists, and the Hudson River school, can place on public view or sell to grace the walls of Eastern homes an adequate record of the beauties of our skies, our mountains, valleys, sea and shore; and prove our seemingly exaggerated praise of scintillating sunlight, desert color or the sunset light on Mother Mountains with its indescribable, prismatic glow. There is no other local group of men and women who have spent so much time and thought, so many days and nights of study and hard laboratory work to make their art a perfect record of that which every little boosting subdivider strives in vain to say.

The artists, on this invitation of the business men, have come down town, have loaned their paintings to adorn the walls of this most sumptuous hotel and do their share to show their California to the world of people who pass through Los Angeles.

Prime mover in this successful effort to bring the work of the artists into the hands of those who can use it to the best advantage has been Mr. Jack Wilkinson Smith, ably supported by the unselfish

AND THE ART OF KATHRYN W. LEIGHTON



KATHRYN LEIGHTON'S PAINTING OF THE DESERT WILD FLOWERS. HUNG IN THE BILTMORE SALON, LOS ANGELES.

aid of Mrs. Kathryn Woodman Leighton, one of the few women whose landscape paintings are truly Californian.

Across the wide sweep of the desert in her largest painting in this exhibition plays the charming color of the wild verbena, the despair of many a painter who has not mastered its subtle, changing glow. Mountains on either side of this stretch of wondrous color are ignored and the great basin of the desert seems but a bowl of scintillating light. Painted because she loves to paint, the canvas is an invitation to the tourist to explore the deserts when the rains have set the wild flowers all abloom.

This is the secret of Kathryn Leighton's ability to put scenery on canvas. She loves to paint a scene she loves and she is willing to undergo any sacrifice and work hard to master the medium in which she expresses that genuine, deep love of nature and art. With Mr. Leighton on fishing trips into the high Sierras or the Canadian Rockies, this indomitable discoverer of beautiful scenery travels and studies. The splendid handling of her mountain compositions is the result, and nature lovers unable to climb to these fastnesses or wait on the desert for the wildflowers, can see these things through the artist's trained eye.

For the first time since its inception in 1918 the publishing of reproductions of paintings which CALIFORNIAS SOUTHLAND has done as its contribution to art has been recognized; and at Mrs. Leighton's suggestion, attics are being searched and old copies of this magazine brought out of their archives to supply good engravings of paintings by local artists to the clubs which will compete in their mounting in appropriate form for museum and club portfolios.

Encouraged by this generous recognition of earnest work done, this magazine will publish in each coming number an illustrated article on Southland art.

February sees this beautiful cover with a painting by Pushman reproduced in four plates by courtesy of the Cannell and Chaffin Galleries simultaneously with an exhibition of Pushman's wonderful color canvases at 720 West Seventh Street.

Pictures by other artists will be presented at the time they are on view in the various galleries and a sequence of single paintings will be hung in the reception room of the Assembly Tea Room so that club women who wish to study the actual painting illustrated may have opportunity to do so.

A visit to Mrs. Leighton's studio so close to her homey bungalow in Los Angeles, shows how intimately her art is woven into the fabric of her life, making her career as a painter a part of her home life and not a thing won in spite of it. A brilliant bit of color in the face of a little French war-bride who posed for two hours shows Mrs.

(Continued on Page 18)



GRINNELL GLACIER, BY KATHRYN LEIGHTON. THIS PICTURE WAS CHOSEN BY B. C. BROWN AS PART OF AN EXHIBITION TO BE SENT EAST.

THE HORSE SHOW

By WILBERT MORGRAGE

THE coming Third Annual Los Angeles Horse Show serves admirably to bring before the public eye the equine interests of a group of southern California amateur horse owners and exhibitors, most prominent among them, perhaps, being Marco H. Hellman, president of the Hellman Commercial Trust and Savings Bank and vice president of the Merchants National Bank. For years Mr. Hellman has given considerable time to the breeding and exhibition of fine saddle and heavy harness horses, and his stables house a large number of the most famous blue-ribbon and stake winners in the West.

William S. Blitz, for the past 17 years identified with national equine activities, has been selected to manage this season's show. Blitz is secretary-manager of the New York state fair, and of the Brooklyn, Westchester county, New York Spring, Tuxedo Park, West Point, Morristown, Huntington, Islip, Babylon, Smithtown, Newark, and Monmouth county horse shows.

Through the agency of the Southern California Riding and Driving Club, of which he is one of the founders and the present president, Mr. Hellman concentrates his energies annually in the Los Angeles Horse Show at the arena on the grounds of the Hotel Ambassador, Los Angeles, which provides one of the season's most brilliant social and equine spectacles in the Southland. The beneficiary this season will be the Disabled American Veterans of the World War.

Mr. Hellman has served in connection with many civic activities, and gives a large amount of his time to enterprises which aim primarily to provide public benefits. During 1920-21 Mr. Hellman acted as Chairman of the Southern California District Committee of the European Relief Council which was headed by Herbert Hoover, and also served as chairman of the Stanford Stadium Fund in Southern California. At the request of President Coolidge, he accepted the chairmanship of the Harding Memorial Fund for Southern California, and is directing the establishment of a national Harding memorial.

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SOUTHERN CALIFORNIA
RIDING AND DRIVING CLUB

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F S McGinnis
Ben R Meyer
W W Mines
Wilbert Morgrage
Earl Sandusky



Wm. S. Blitz, Manager '24 Show



"Arab," winner of the California State Stock Horse prize at Sacramento, owned by Marco H. Hellman. Owner up.



"Content," owned by Wilbert Morgrage. Miss Jean Michler up.



"Don," owned by Roy Bayly. Owner up. At the Flintridge Riding Club



"Ojai," owned by Reginald Johnson, Pres. Flintridge Riding Club. Owner up.



"Delegation," owned by Mrs. John Frost. Flintridge Riding Club, Pasadena.



"Midnight," owned by Marco H. Hellman. W. T. McDowell up.



H. L. Moulton, Miss Sue Moulton, and Hi Lee, members of the Southern California Riding and Driving Club.



"Chestnut," owned by I. Lyle Puckett. Owner up.



Miss Hackley and Miss Vandever, young enthusiasts of the So. Calif. R. D. C.



Mrs. John Frost and her thoroughbred hunter, "Delegation," on the trails of the Flintridge Riding Club.



C. W. Hackley, the blind equestrian, who rides every day.



Marco Hellman with his group of Palaminos, native California horses; entered with Valley Hunt Club Coach at Tournament of Roses, January First, 1924, where they took first prize, California Coach.

ETCHINGS FOR AMATEURS

By ARTHUR MILLIER

A RETROSPECTIVE view of the exhibitions of etchings and engravings, shown during the past year in the Print Room of the Cannell & Chaffin Galleries, discloses a series of high points in the presentation of the best in graphic art, which will always mark the year 1923 as a period of great significance in the art life of Southern California.

Until last year Los Angeles had no center where the finest etchings, both ancient and modern, were continually available to the public and the collector. The opening of this little print room a year ago, set and maintained a new standard—something to measure up to—and many wise people, both layman and artist, have made the most of this new, cultural opportunity.

As a community we have our own artists producing their original work, but the cultivated lover of the arts cannot rest content merely as a citizen of one community or even of one country. Other ages, other shores, have poured their streams into the great river of art. Through art the human spirit is made visible, and of this wide, ever-flowing river, the lover and student of art and life longs to drink.

In art, nothing but the best is good enough to form a standard, and during the year 1923 this new print room again and again gave the best. The opening exhibition contained important etchings by Rembrandt, Whistler, Zorn, Meryon, Seymour Haden, Lepere, Legros, D. Y. Cameron, Millet and other etchers, prints of a character which had never before been housed permanently in any gallery in the city. Print dealers had come to some local gallery, hung their fine wares on the walls a few weeks, and just as interest began to grow, packed their boxes and departed for their native cities. Reputation had it that Los Angeles was not an "etching town." Since etching is distinctly an art for the enjoyment of rather cultivated and intellectually inclined people, this was not the best kind of a reputation.

A sentiment for etching is one thing. An appreciation of the great value inherent in the very choicest prints is quite another. Print interest had been cultivated for four years by the Printmakers Society of California, under the indefatigable leadership of Howell C. Brown. In their international exhibitions they gathered together each year the work of contemporary etchers the world over. These exhibitions have proved immensely stimulating to the local interest in etching. They give us an opportunity to see what is being done, both in our midst and abroad. Etchers the world over are members of this organization.

The next step in etching-appreciation, however, is only possible where superlatively fine examples of the comparatively few great etchers and engravers, both ancient and modern, are readily accessible to the lover of prints. It is precisely this step which was made possible in Los Angeles by the Cannell & Chaffin Print Room. A brief survey of the exhibitions held there during the past year includes the names of almost all the real masters of graphic art.

The second exhibition of paramount importance—and it is only the high-water-marks I shall touch upon—was of those French artists who can be counted as belonging to the modern art movement. A lithograph by Delacroix, a superb lithograph by Degas, etchings and lithograps by Corot; and that most penetrating of living draughtsmen, Forain; Daumier, Gavarni, and the impressionists, Manet, Camille Pissarro, Berthe Morisot, Renoir, Mary Cassatt,—all represented by some of their finest graphic works. A dry-point by Rodin, lithographs by Fantin-Latour, Toulouse-Lautrec, Eugene Carriere, Steinlen, and woodblocks and etchings by Gauguin, Odillon Redon, Maurice Denis, Seguin, Mattisse, Derain and Albert Besnard.

Here was the opportunity to know the great French moderns through their most intimate and autobiographical medium. Many of these men were represented by their very finest plates—a point most essential to a fair estimate of an artist's greatness.

The next high-spot was the exhibition of engravings by the Italian and German Primitives. No exhibition of Renaissance art had ever been brought to the Pacific Coast, comparable with this in size and scope. Engravings by Mantegna and other artists of his school, twelve fine Durer's; Marcantonio Raimondi, the great interpreter of Raphael's paintings; Robetta, Da Brescia, Veneziano, Domenico Campagnola; Lucas of Leyden, and many another master of the burin were represented in excellent old impressions. The visitor could see with his own eyes the expression of that impassioned vigor, that love of living form, which characterized the great return to life known as the "Renaissance." Students from the schools took advantage of the great educational opportunity afforded by these two group exhibitions. Artists were able to absorb at first hand the spirit of other days, other art urges.

The remaining two exhibitions of universal significance were those of Zorn and Seymour Haden. Thirty superb Zorns were shown. Before this year it was impossible to find more than two Zorns in any gallery of the city, except during one month of the year when some New York or San Francisco dealer might show his prints. The exhibit of Seymour Haden's etchings gave Los Angeles an opportunity to see a very large number of prints by the greatest figure among English etchers.

It is impossible to overstate the cultural opportunity afforded by the presence in our midst of these works, by men whose paintings are inaccessible to us, and usually prohibitive in price. There are English and Scotch etchers workng today whose prints belong in the master class, and have consequently not become known to us for lack of a permanent print-room able to carry in its stock etchings by the very best, no less than the ordinarily good etchers. I refer to such important artists as Muirhead Bone, D. Y. Cameron, James McBey and Augustus John.

If we are to set standards for ourselves as a community, we cannot afford to have any but the very best. In etching it is essential that the etcher choose only the greatest artists to study, and the layman can cultivate a more intelligent appreciation of the good work done by our own artists in this medium, if he is conversant with the very best that has been done. One will better understand and enjoy the Roths, the Kinneys, the Sopers, the Shorts, if one is familiar with the Rembrandts, the Zorns, the Hadens and the Camerons. That the purchaser of etchings may not be able to afford the latter is beside the point. Only through the study of the few very great etchers can he arrive at a taste, discriminating enough to choose between the dross and the gold—and among the hosts of secondary etchers, or etchers who have not yet arrived at full recognition, there is plenty of both gold and dross.

In this little print room we have striven to show those things which will cultivate a sound taste. I derive more pleasure from conversation with an intelligent student than from sales to an unintelligent customer. Our policy is first, educational, setting the highest standard, and it is on this basis we are entering the year 1924 to continue the important series of exhibitions which was inaugurated during the past year.



"SUNSET IN IRELAND," ETCHING BY SEYMOUR HADEN, IN THE CANNELL AND CHAFFIN GALLERIES.



"Happy," owned by John Frost of Pasadena, member of the Flintridge Riding Club, which opens its new clubhouse on February 16, 1924.



Little Miss Austin, the small daughter of Aubrey Austin, member of Southern California Riding and Driving Club.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

SUNDAY evening at the Vista del Arroyo is full of pleasant meetings with one's Pasadena friends. Many small families, tired of housekeeping under the intensely democratic conditions existing have taken a bungalow on this picturesque portion of the Arroyo and will live at the hotel regularly until our aristocratic cooks come to earth and establish up-to-date patisserie and rotisserie in our otherwise modern towns.

Meanwhile we board with hotel cooks and enjoy the hospitality and concerts of our excellent hotels. This month Henri van Praag's Ensemble gives popular concerts in the stately drawing room built as an addition to the Vista by Garrett Van Pelt, Architect; and W. R. Scherig, one of the artists of the Ensemble puts down his instrument occassionally to sing with true Italian spirit an aria from Figaro or the Toreador from Carmen. Memories of opera seasons in their youthful days soften the faces of travellers and winter guests and when that luring invitation to the dance, Blue Danube Waltzes ends the program, dainty feet tap the floor, heads nod in unison and old eyes grow a bit dim with longing for the days of youth that come no more even in sunny California.

THE lectures at California Institute of Technology, arranged by the Current Events Club, are proving exceptionally interesting in a season full of good things.

This magazine is endeavoring to secure for review, books by the prominent men and women who are on the Club's list and will present them as the occasion demands.

The culmination of Dr. Millikan's series of talks on Science and Religion was one of the most interesting of the series at the Institute and his prompt defense of modern progress has silenced completely the ignorant orators who were upsetting the faith of our up-to-date youth in the land. "This is an age of progress," emphasizes Dr. Millikan; and, as the Bishops of the Episcopal Church have also emphasized in their Pastoral Letter printed in this issue, the God who has created the Universe can certainly keep up with the progress of His people.

Mr. Sharp in his lecture on Education in the Public schools swung so far to the side of Democracy and Americanization of the foreign element that he ignored the fact that private schools have a work to do too and that because of the very overwhelming flood of foreigners in our teaching force as well as in the crowded classes of our hide-bound public schools.



MISS FLORENCE COSTELLO, OF SAN FRANCISCO. A PORTRAIT BY MATTEO SANDONA, WHOSE PICTURES WILL BE ON VIEW FEB. 6, 7 AND 8, AT 377 ARROYO TERRACE, PASADENA, IN THE STUDIO BUILT BY KENNETH AVERY. THE RATCLIFF CLUB IS IN CHARGE FROM 1 TO 5 EACH AFTERNOON.

MUSIC of the highest quality is ours in abundance this winter. Symphony concerts and popular concerts, artists' series and chamber music offer delightful programs at private homes and hotels, auditoriums and studios. Elena Gerhardt has, with her superb, rich voice overcome in the hour, our everlasting horror of the sound of the German language and with deep motherly croonings struck, in a lullaby, a note of human sympathy which knows no race nor time. Jascha Heiftz has played for us on his enchanted violin and carried us out of ourselves on the exquisite melody of master musicians. With what delicacy, what tenderness, what masterly mingling of the perfect technician with perfect musician he made his instrument bend to his will until it no longer sang but actually warbled and laughed in musical cadence through melody, or mere pyrotechnics, as no master violin ever did before! And yet through all his more than generous response to the wild clapping of his audience, Heifetz was more than quiet, almost sad.

The coming to Los Angeles of Renee Chemet on Washington's Birthday, is of much significance. For Renee Chemet is the greatest French violinist, and there are many American critics who believe she has few superiors, of either sex. Nature has been kind to her. Not once in generations is genius coupled with great beauty, but in Chemet they are combined to an unusual degree, with the added charm of gracious womanhood.

It is interesting to know that the wonderful Guadagnini violin which has been stilled since the death of Maud Powell three years ago, will be played by Chemet in Los Angeles. Maud Powell said before her death that this violin should go to the artist who was worthy of it, no matter how many years it was mute. And to Chemet has gone the honor.

LANDMARKS

By AGNES CORNELL

One I knew:
Crumbling
Altar of the sun,
Lonely,
Eagle-swept,
Where the coyote
Unmolested
Cries.

One I saw:
Silent,
Silhouetted against
A pale, wan moon;
A white plum tree
At the door,
And the brown wild mocking-bird
The only thing that stirred.

MATTEO SANDONA is a natural portrait painter. As a child he was able to delineate character in his sketches, and as he developed, masters who taught him the rudiments of drawing directed his work along that line.

Added to this natural power to obtain a good likeness in one sitting is his power as a draughtsman and his fine sense of color and his delicacy of touch. No more thoroughly equipped and modern portrait painter has been with us since Sargent.

Especially successful are Sandona's portraits of men, and it is to be hoped that many of our leaders, now in their prime of vigor will be persuaded to sit for the short time necessary for the production of a portrait by Sandona.



SANDONA'S "SPIRIT OF TWILIGHT." POPULAR IN REPRODUCTIONS IN CALIFORNIA.

Cannell and Chaffin, 720 West Seventh street, Los Angeles, have hung a group of Mr. Sandona's paintings of which portraits in crayon and in oil form a prominent part, and it is hoped that while this fine painter is in Pasadena the University Club of that city will make it possible for Pasadenans to see examples of his excellent art, for many days.

The painting called "The Spirit of Twilight" is a fine imaginative work executed in Sandona's excellent modelling and sympathetic technique. The music of a whole symphony is in its rippling movement, and the outgoing tide surges through the picture as daylight fades and calm night comes.

SOUTHLAND

Politics and The Job

THERE is something in the splendid isolation of the far west which gives to its citizens a view of the country as a whole. Perhaps it is the height of the Rocky Mountains which in imagination we must mount in order to look over to Washington. Perhaps it is the great stretch of desert and prairies which has given to the mind of the westerner that singleness of vision attained by the eyes of the Indian scout.

Men of the West Coast are saying simple, apparent things about Congress and the administration which show that they can distinguish, from this distance, the difference between the smoke screen of political propaganda and the steady fires of the job of running the government of this great business world.

Respect is shown for those fires, other than that of a burnt child. Steadily, while the heathen have raged and the orators of our own country have broadcasted storms of erratic ether, the administration has gone quietly on its way solving the problems which underlie an economic peace.

Whenever it has become necessary for the administration to use the radio, the Executive has raised his hand to still the troubled air and sent out a simple message as, "The League is a closed issue," which took war out of politics, hot air out of peace propaganda, and the club out of the hands of our favorite son.

That the American people must study great national and international questions of the day is apparent, and we have a great mass of ignorant citizenry lately come from Europe and without the tradition of the town meeting as a preparation behind them. These are being made to think in terms of American citizenship, no doubt, by the effort just put forth by one who, coming so recently to our shores himself, understands them as does the editor of The Ladies' Home Journal. In Washington, the servants of the American people are representative of that people's intelligence. And while we have selected, for this business emergency, individuals who are unusually fitted for the executive job, as we catch, from the Rocky Mountain bleachers, glimpses of the game at Washington and see the ball snapped to a capable cabinet officer, the interference of the rest of the team closes in and obscures the view and appears, from this distance, to be tripping up our own efficient runner, rather than our foreign enemies. Players whose business it is to clear the way for the man with the ball seldom get the applause he gets until after the game is won; then it is seen that the team is the thing.

What the United States needs just now in the government at Washington is a team that understands European tactics.

Turning around from playing practice games with each other, representatives in House and Senate may look to their constituency, sit humbly at the feet of the foreign vote behind them and learn how to deal with Europe out of the varied European minds and hearts of our new colonials in the various European sections of the United States.



HENRY M. ROBINSON, PRESIDENT PACIFIC-SOUTHWEST BANKS, AND AMERICAN REPRESENTATIVE ON REPARATIONS COMMITTEE NO. 2.

Henry M. Robinson

JOHN E. BARBER, Vice-President of The First National Bank of Los Angeles and of the First Securities Company, has accompanied Henry M. Robinson to Paris as his confidential assistant, one of the positions provided by the Reparations Commission for each of the members of the committees of experts studying the German reparations question.

Mr. Barber, in 1917, joined the U. S. Shipping Board at Washington, and in 1918 was special commissioner of the Shipping Board in Paris. He was vice-president of the Shipping Board Emergency Fleet Corporation at New York in 1918 and 1919.

Mr. Robinson is the only Amercian member of Committee No. Two appointed by the Reparations Commission whose duty it will be to estimate the amount of German capital exported and arrange for bringing it back to Germany. This Committee met in Paris at the Hotel Astoria on Jan. 21. The American members of Committee No. One, which will develop means of balancing Germany's budget and provide measures to establish Germany's currency, and which was to meet at the same place in January, are General Charles G. Dawes of the Central Trust Company of Illinois, Chicago, and Owen D. Young of the General Electric Company and the Radio Corporation of America, New York.

Serving his country in war time or in the difficult times succeeding war, Henry M. Robinson has also found time to serve the Pacific Southwest in its development and to encourage the vital, cultural movements in the city where he resides.

Centralizing a City

THE men who made the Biltmore Hotel a substantial fact in the very center of the city of Los Angeles have made the first move toward the crystalization of Los Angeles into a modern city. And while we may, in the future, regret the passing of the big, overgrown western country town; still the truth confronts us that there are limits to the size a country town can attain and still keep from falling to pieces by its own, awkward weight.

When Iowa and the rest of the Middle West decided to come to live in California, they built, on the site of the old pueblo of Notre Dame de Los Angeles a pleasant little city centered about the present city hall and the hub-like spot where Spring street and Main, Alameda and the convenient river bed for railways are seen to converge. From this old plaza of the Spanish occupation, this center of the early town, business has stepped in long strides—following the realty men who made the city what it is—a conglomerate of

OPINION

neighborhood centers, a vast incoherent mass of subdivisions still called "Los Angeelees" by New England tourists, reminiscent of the time when horses were hitched to plows.

Now we have the Biltmore set down in the center of the present city on Pershing Square, a fine block of trees and lawn and fountain saved to the city by our far-seeing city planners, Mr. Wilbur Cook and Mr. George D. Hall, whose quick action at a psychological moment prevented the mistake of crowding civic buildings into this breathing space.

It will be a long, slow process, this crystalization of slightly hardened conglomerate into a beautiful, reasonable city so organized and arranged that its people can look through it, walk through it, drive through it, and use it to live in, with pleasure and profit and a sense of knowing how life should be carried on.

The Biltmore is an absolutely ideal, finished, modern, family and commercial hotel. It does not need to try to do more than be this. If to its beautiful stately lobby, its galleria real, its spacious halls, and comfortable rooms, there come the people who know how to live in a modern up-to-date hotel, the work of crystalizing Los Angeles will go on because the Biltmore is there and holds to its high standards. In other words, there must be some one spot on which to rest one's confused thought when contemplating the needs of the city, and this first move has been made, the first center of the city established by the building of this hotel. In its quiet, comfortable, but dignified public reception rooms one may sit in ideal surroundings and idealize the rest of this gigantic town without falling below the standard set by the best modern thought, or going off on selfish tangents that lead so many dreamers far astray.

From this vantage point we see assert itself the amazing fact that experts in finance, transportation, city planning, architecture and the allied arts, are beginning to assert themselves and to be consulted by the city and county overburdened by oncoming population it has absorbed but superficially, in tourist caravansaries and growing auto camps.

For the Biltmore is a hotel built by Los Angeles people for themselves; and with its uncluttered magnificence to rest on they can calmly set their house in order from civic center to shopping section from railway station to the factories and finished homes.

From The House of Bishops

THE following letter is published here that many who are looking to the Church for leadership may know just where it stands.

New York, November 25, 1923.

I hereby certify that the following Pastoral Letter has been set forth by the unanimous action of the House of Bishops and in accordance with Canon 21. § II. [r.] of the Digest of Canons.

Attest:

CHARLES L. PARDEE,
Secretary of the House of Bishops.

Brethren of the Clergy and Laity:

Grace be unto you and peace from God our Father and the Lord Jesus Christ.

We are aware of the widespread distress and disturbance of mind among many earnest church people, both clerical and lay, caused by several recent utterances concerning the Creeds. Moreover, as the Chief Pastors of the Church solemnly pledged to uphold its Faith, we have been formally appealed to by eminent laymen for advice and guidance with regard to the questions thus raised.

We, your Bishops, put forth these words of explanation and, we trust, of re-assurance.

1. A distinction is to be recognized (as in the Catechism) between the profession of our belief in, i. e., of entire surrender to, the Triune God, and the declaration that we believe certain facts about the operations of the Father, of the Son, and of the Holy Ghost, our Creator, redeemer and sanctifier. The former is far more important as expressing our relation and attitude towards the Personal God. But the affirmation of the facts, declared by Holy Scripture and a part of the belief of the Christian Church from the beginning, is of vital importance to faith and life. The Christian faith may be distinguished from the forms in which it is expressed as something deeper and higher, and more personal, but not by contradicting the terms in which it has always been expressed.

2. The Creeds give and require no theories or explanations of the facts which they rehearse. No explanation is given of the Trinity, how God is at the same time absolutely One in His Spiritual Being, and yet exists in a three-fold manner; nor concerning the Incarnation, of the manner in which the Divine and Human natures are linked together in the One Person of our Lord Jesus Christ; nor of the nature of the resurrection body, Christ's or ours.

3. The shorter Apostles' Creed is to be interpreted in the light of the fuller Nicine Creed. The more elaborate statements of the latter safeguard the sense in which the simpler language of the former is to be understood, for instance with reference to the term, "The Son of God."

4. Some test of earnest and sincere purpose of discipleship, for belief and for life, is reasonably required for admission to the Christian Society. Accordingly profession of the Apostles' Creed, as a summary of Christian belief, stands and has stood from early days, along with Renunciation of evil and the promise of Obedience to God's Commandments, as a condition of Baptism.

5. A clergyman, whether Deacon, Priest or Bishop, is required as a condition of receiving his ministerial commission, to promise conformity to the doctrine, discipline and worship of this Church. Among the offences for which he is liable to be presented for trial is the holding and teaching publicly or privately, and advisedly, doctrine contrary to that of this Church. Individual aberrations, in teaching or practice, are regrettable and censurable; but they ought not to be taken as superseding the deliberate and written standards of the Church. It is irreconcilable with the vows voluntarily made at ordination for a minister of this Church to deny, or to suggest doubt as to the facts and truths declared in the Apostles' Creed.

6. To deny, or to treat as immaterial belief in the Creed in which at every regular Service of the Church both Minister and people profess to believe, is to trifle with words and cannot but expose us to the suspicion and the danger of dishonesty and unreality. Honesty in the use of language—to say what we mean and to mean what we say—is not least important with regard to religious language (and especially in our approach to Almighty God), however imperfect to express divine realities we may recognize human words to be. To explain away the statement, "Conceived by the Holy Ghost and born of the Virgin Mary", as if it referred to a birth in the ordinary way, of two human parents, under perhaps exceptionally holy conditions, is plainly an abuse of language. An ordinary birth could not have been so described, nor can the words of the Creed fairly be so understood.

7. Objections to the doctrine of the Virgin Birth, or to the bodily Resurrection of our Lord Jesus Christ, are not only contrary to the Christian tradition, but have been abundantly dealt with by the best scholarship of the day.

8. It is not the fact of the Virgin Birth that makes us believe in our Lord as God; but our belief in Him as God makes reasonable and natural our acceptance of the fact of the Virgin Birth as declared in the Scriptures and as confessed in the Creed from the earliest times.

9. The Creed witnesses to the deliberate and determined purpose of the Church not to explain but to proclaim the fact that the Jesus of history is none other than God and Saviour, on Whom and on faith in Whom depends the whole world's hope of redemption and salvation.

10. So far from imposing fetters on our thought, the Creeds, with their simple statement of great truths and facts without elaborate philosophical disquisitions, give us a point of departure for free thought and speculation on the meaning and consequences of the facts revealed by God. The Truth is never a barrier to thought. In belief, as in life, it is the Truth that makes us free.

TOWN AND COUNTRY CLUBS



"LOWLANDS," BY KATHRYN LEIGHTON, HUNG IN THE ASSEMBLY TEA ROOMS, 644 SO. FLOWER, LOS ANGELES.

Leighton's talent for portraiture and her wide sympathy. A charming portrait of her son and a half-done canvas depicting Mr. Leighton making a fly—are examples of her versatility and indefatigable study and work.

That she has studied hard and has neglected no opportunity to grasp her technique is evident as one thus becomes acquainted with her work in studio and sketching ground; yet the research side of painting does not intrude upon the pleasure of either artist or the observer before her canvases. "Lowlands," the painting hung this month in the Assembly Tea Room, is attracting delighted comments from the hundreds of people who there see it every day. Its low blue line of distance, the charming pattern of its trees against the sky, the play of dainty color on figures, pool and meadow, make it one of the successful landscapes now on view in Los Angeles and it adds much to the pleasure of those who are making portfolios to see one of these engravings in its original color scheme.

During the months in which the Clubs are studying the Western painter's work other pictures will be placed on view in this Tea Room.



Mrs. Frank A. Gibson, Vice-President of Department of American Citizenship of General Federation of Women's Clubs. Chairman of the Publicity Committee for the Biennial Convention in Los Angeles in June.

Mrs. Gibson is also active in furthering the plans of the Woman's Athletic Club



Miniature, by Laura D. Mitchell, of Mrs. W. H. Housh, moving spirit of the Ruskin Club, Los Angeles, who persuaded the county supervisors to add an art gallery to the proposed History of Science Museum in Exposition Park.

THE TUESDAY MORNING CLUB OF GLENDALE

AMONG the handsome cultural centers now evolving from the woman's club idea, none in the southland seems more completely equipped for that new work than the Tuesday Morning Club of Glendale. Carefully thought out by the committees appointed to design and express in building materials, this dream of the women of Glendale is a beautiful club house, now become the center of a vital and far-reaching force in the community.

On one side is the auditorium in which the club entertainments are given and other programs for which the hall is rented. This makes the club house an income producer, but more important still, it gives the leading women of the community a chance to control the sort of entertainment their young people shall grow up with and sets a high standard of amusement which others are compelled to follow.

The regular business of this Club, and it has many absorbing interests, is handled in a business office at the members' entrance. From the hall various rooms communicate in convenient manner with the central sun room, the committee rooms and the reception room and banquet hall. In the latter paintings bought by the club are hung and exhibitions by artists held.



RECEPTION ROOM OF THE GLENDALE TUESDAY MORNING CLUB, WHERE PAINTINGS ARE HUNG.



MISS LAURA MITCHELL, PRESIDENT OF THE CALIFORNIA MINIATURE PAINTERS' ASSOCIATION, AT THE BILTMORE SALON MAY BE FOUND A GROUP OF MINIATURES BY THE MEMBERS OF THIS CLUB.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

THE COMMUNITY HOUSE IN MOVIELAND

IN filming "Dorothy Vernon of Haddon Hall" it was necessary to use a forest, which included vistas of sheer beauty and yet remained distinctly "wild". So far as known there were no landscape men architecting at that period of history, nor were the subdivisions hounds tearing the trees from the earth and leveling the hills, as is the case in California today. There are, of course, in remote sections forests still to be found, and with the help of the "Save the Redwoods League" it may be possible to always find a forest in this State, but in this particular instance concerning "Dorothy", the Location Manager of the Mary Pickford Studio called on the Location Bureau ot the Assistance League to authorize him to use the Busch Gardens in Pasadena.

These gardens are listed with the Location Bureau only for this purpose and cannot be used in connection with the screen except under the control of this Bureau. The revenue accruing from this use, as is the case in all locations provided by the Bureau, goes directly to charitable purposes, only in this instance the American Legion of Pasadena is named as the beneficiary by the owners of the gardens. The Location Managers of the studios in Hollywood are in constant touch with this Location Bureau as its value has been proved in supplying them with locations otherwise unobtainable, and only listed with the Bureau under the arrangement that all revenue thus obtained be expended by the Assistance League through its various channels for dispensing charity.

The Bureau was the original and primary idea of the League which now houses in the Community House, 5604 DeLongpre Avenue, Hollywood, the Thrift Shop, the Exchange, and the Tea Room, all conducted that some lives may have added comforts and include a little happiness. The "Tiny Tim Committee" is also a branch of this work.

The Thrift Shop forms another link between the studios and the League as through this shop many "extras" have been provided with costumes, which enabled them to secure a much coveted bit in some well known picture. The "period" things are not so much in demand but the lack of a gay little sport suit, a riding outfit, or a dancing frock, may result in the loss of an engagement. The goods of the Thrift Shop, comprising practically everything worn by men, women and children, are donated and are sold at very reasonable rates, thus proving beneficial in two ways, the buyer naturally benefits in securing a garment at a greatly reduced rate, and the sum he thus expends goes into the general fund to assist those who have no means at all and who, without some friendly guidance might never find a means of recovering a place in the scheme of existence.

The Shop is always in need of contributions, as there are constant demands on the stores, and all wearing apparel is most acceptable, at present the great need is for men's garments.



MARY PICKFORD AS "DOROTHY VERNON OF HADDON HALL" FILMED IN THE BUSCH GARDENS, PASADENA.

THE BAL MASQUE OF THE ARTISTS' GUILD IN GLENDALE

THE members of the Artists' Guild of Los Angeles who have been entertained in the Aztec Studio of the home of Claude G. Putnam, "Whispering Pines," Glendale, were delighted when it was announced that the sixth annual ball masque of the Guild would be held in this environment.

These balls are always different, they are not only planned as evenings of pleasure but the decorations are usually done by the artists themselves, men who would scarcely deign to make posters in their business execute them with good grace for these affairs. Everybody becomes a costume designer, and it is vitally necessary that designs occur to everybody as it is a Bal Masque and no one is excused from appearing in a new and original costume.

Few of the guests could complain after this that their work suffered from the lack of influence of a living model: Claude Putnam, with his usual desire to keep every function in perfect harmony, to do honor to his Aztec basement, donned the habiliments of an early Aztec Chief, and as said donning consisted mainly of a loin cloth, and a few beads, he furnished every opportunity to the student of the primitive man.

An artists' ball could not hold to mere dancing through an entire evening but is as full of surprises, as an artist is of temperament, and in this case the Silhouette Comique by Augusto Bissiri was a divertisement original and daring. Flavio Pallisair, in a new dance creation, offered another variation.

The original cave man, his wife, and pet dinosaur, in prehistoric costumes of skins—home-grown and borrowed—were true to early life, the maid arriving on the end of a rope while the pet gambolled ahead unleashed.

The sacrificial fires were lighted early and the barbecue at midnight recalled all the traditions of student days.



THE GREAT CHIMNEY PLACE OF THE AZTEC STUDIO AND THE SACRIFICIAL FIRES, LIGHTED FOR THE FEAST.



AGAINST THE BACK WALL AND AROUND THE SIDES OF THE STUDIO ARE THE LOW DINING TABLES WITH THEIR BENCHES.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

JESS STANTON, PRESIDENT
SUMNER SPAULDING, VICE-PRESIDENT
J. C. SIMMS, SECRETARY
PAUL PENLAND, TREASURER

DIRECTORS

DONALD WILKINSON
WALTER S. DAVIS
CLIFFORD A. TRUESDELL, JR.

JANUARY MEETING

SUMNER SPAULDING'S January meeting at the Palos Verdes Club House was attended by nearly eighty club members, who made the thirty mile journey in everything from Fords to Pierce Arrows. Entertained by a bella senorita with a retinue of guitar and mandolin tinklers, the evening sparkled away in quite a joyous fashion.

Incidentally as it were, Messrs. Olmstead, Cory, Cheney and Sumner "arted for Arts sake" and everyhody of course learned something, and became imbued with the Palos Verdes thrill. Club members whether or not directly concerned in this unprecedented community huilding adventure, cannot but feel a part of it, and a pride in its every success.

As for the club house itself, we certainly congratulate Walter Davis—or Mr. Lewis and his organization in having selected Walter to do it. Most of us were so fascinated by the starlighted sky and the scintillating world we looked down on below us, and the ship lights far off at sea, and the cigarettes the senorita lighted for us that we ourselves hecame lighted as well as enlightened, and—well, just the feeling of being so far away from blessed work and in such a real old California atmosphere, in a charming building—in short, what we started to say was that we had a darn fine time.

SMALL HOUSE PROBLEM

THE small house committee reports a sale of fourteen plans since the last bulletin went to press. Articles on the plan service of the club and the small house problem in general are being written hy committee members and supplied regularly to several local magazines and newspapers. Requests to reprint these have come to us from several Southern California and Eastern papers.

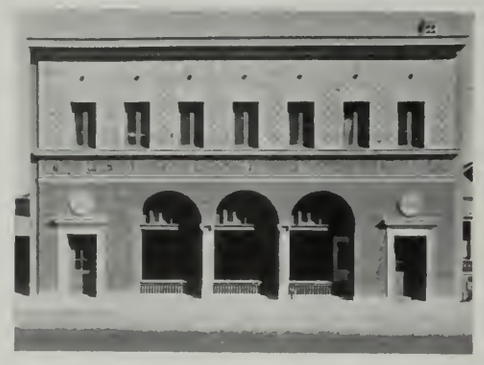
Talks on the plan service were given before the City Club and the Mercator Club, and several others have been promised by committee members. Eighteen different sets of plans are now availahle at the Service Bureau, and a personal appeal is being made hy committee members to local architects to furnish additional plans. The plan service will soon grow into a big thing. If it had a working capital to do business on, it would grow much moer rapidly and hence more thoroughly serve the community from the start. But growing slowly is sometimes the best way.

OUR TRAVELERS

WALTER DAVIS writes from Rome, stating that the last time he counted his children—which was two weeks before in Florence, all of them were still with him. He prays for club news, but doesn't say just which particular village in Europe, Asia or Africa, to say nothing of a street address, he would like it sent to. We are inclined to think that the following address, however, might reach him, and urge all loyal club members to write to him, as we think he's getting lonesome trying to sketch. "American Architect, sketching and wearing a red tie and a large family. Outside of the United States."

Lee Rombotis writes from Tunis, which isn't very far from the stepping off place, and we hope and pray the he won't slip. Perhaps he's still looking for the Paris prize, even though we thought he had it. Lee says, as he has in his last four postcards, "Dear Cliff: I'm working so hard that I just can't find time to write a letter." We feel so sorry for the poor suffering boy. Walter said that Lee generously enahled both of them, Walter and Lee, to carry on an exhaustive research along pure artistic lines into the subtleties of moulded surfaces and curved profiles, and that they are writing a joint thesis on the subject to be printed and distributed gratis to club members.

Bill Meztger returns from New York thoroughly wifed and won away from the slavery



OFFICE OF THE CLUB, 818 SANTEE STREET.

of draftsmanshipping. He's selling bonds for J. P. Morgan or some other small practitioner, and will call on all club members who have more than two hundred dollars in the bank, with advice regarding a safer security. We've told him the three members that we think can qualify.

FEBRUARY MEETING

THE office force of Wm. Lee Woollett will have charge of the February meeting. This will be the first of a series of meetings sponsored by various offices, and promises to he a thriller. Mr. Woollett will speak, and Gano Crittenden will do something, no one has told us what, but we think a highland fling in kilties. At any rate, we are sure there was some Scotch in it some place.

FINANCES

THE office-treasurer scheme is now going into effect. We're slowly getting straightened out financially. We have paid for all of our furniture and equipment, which was no small sum, and are practically caught up in all our other accounts. Our hudget shows that with two hundred members paying their dues regularly, the club can finance itself easily and have a tidy surplus. It's the duty of every member not simply to pay his dues, but to keep the other fellows sufficiently interested to pay their dues, attend meetings and take an active part in club work. Each office should pride itself in not simply a high percentage of club memberships in its organization, but in keeping the dues of its members paid.

CONTINUATION OF THE ARTICLE BY EDWIN BERGSTROM

The architect whose office is himself, should seriously undertake the organization of his time and his energy. Steady development of orderly arrangement will give a certain path to efficient service. The architect who has large and important work has but grown up from the small beginning, and if during the lean years he has developed an orderly procedure of doing business based upon the well thought-out organization scheme, he can assume the management of the larger organization with full confidence of success. In the future, just as now, variations in fees received by the architect for services rendered by him will always obtain and more and more it will hecome a custom that the amount of remuneration received will be governed entirely by the quality of the service he renders and careful management will be increasingly necessary. The architect need not worry about the size of the fee; society always will pay adequately for services rendered to it if those services be what it desires.

An architect with an exhausted bank account needs organization and management more than the one who, with ample capital, can absorb the unnecessary costs of his practice. The architect who has built up a business large in volume, has done so often without a definite program of organization. He has created his business—he has nourished it and built it up and is very apt to feel that the service he has given is the best that can possibly be given. Often it is, under his methods of operation; but is it when compared with the quality of service given by the other more exact technical professions? The successful architect who feels that the service he is giving cannot be improved upon, (but which does not always survive a comparison with those other services) and that one who perchance does vaguely feel that the service he is giving is lacking in the exactness or accuracy or fullness of some of its parts, but nevertheless decides that the rendering of the more efficient, accurate and complete service would be but an added expense to him and would cut into his profits, is doing more harm to the public appreciation of the profession than is the humble practitioner who may not be so fully qualified in all the fundamental essentials of an architect. Every man believes somehow that his own individual business is different from all others, and even from those in his own line. It is so only in details; the principles of organization applicable to large business organizations apply equally to the smallest. Therefore again, an architect should organize his practice and his office procedure and, while in many instances such an organization exists only in his own mind and may never be placed upon paper, if he does study out and apply the principles of organization and systematize his practice and procedure and will tsrictly manage his work in accordance with these principles and his system, he will find that organization and management will turn many a losing job into an earning one for him.

What is the architect's organization? It involves two very distinct functions or branches:

First—organization of his own business so that his living may be assured and

Second—organization of his client's building operations so that planning and designing without extravagance, and economy and diligence of construction will be assured him.

The measure of the success attained in each of these two distinct branches of the architect's practice depends entirely upon the architect's ability to manage them as an executive. Outstanding, it must be evident that if the architect cannot successfully maintain the first of these functions he cannot be worthy or capable of managing the second.

These two functions of the architect's practice have clear distinct divisions of work and responsibility, each of which may be assumed to be departments. These departments are:

First: The securing of the job—wherein the architect sells his artistic, technical and business ability.

Second: The planning of the job—wherein the architect first conceives the design and then sells it. Once this is sold, the architect has nothing else to sell: his functions as seller cease, his function as buyer begin.

Third: The labor of the iob—the making of the working drawings and the specifications and the coordinating into them of the various arts and sciences whereby the architect becomes the purchasing agent of the owner and a buyer of many products and of a vast amount of labor.

Fourth: The contracts of the job—the awarding of contracts and the preparation and recording of the documents thereof; whereby the architect himself complies with and in turn requires compliance with, all laws and regulations pertaining to buildings and their construction and to the occupancy and maintenance of property from all others concerned in the building operations.

Fifth: The supervision of the job—the constant watching of the construction processes, materials and workmanship until the completion of the construction; whereby the architect insures for the owner that all those materials and all that labor and workmanshio which have been purchased by him through the agency for the architect, are being rendered satisfactorily to him.

Sixth: The administration of a job—the

keeping of records and books, issuing of orders, notices and certificates, the general correspondence of the office: whereby the architect maintains an exact accounting both of his own and his client's obligations, each day accurately completing the records so as to leave nothing to chance and future negotiations.

Each of these six chief departments of the architect's business organization has many distinct branches of work, in each of which the accuracy and soundness of the architect's judgment and the exactness of his management, exercises dominating influences upon his earnings and the capacity of his organization to render service. Let us examine some of these further functions or subdivisions of the work of the various departments.

(To Be Continued)

FIREPROOF RESIDENCES

Courtesy of The Los Angeles Pressed Brick Company, Howard Frost, President

THE necessity of building our homes of fire resisting materials can be more vividly brouhgt out by going back over the statistics on fire losses for the last half century. The average annual loss by fire for the last forty-eight years is one hundred and seventy-one million dollars. This in itself is enormous, but more appalling is the fact that the annual loss is steadily increasing, the loss for 1922 being one hundred and ninety-six million dollars above the average. In 1918 the loss by fire was equal to the value of all homes built during that year. There is no doubt but that a large proportion of this enormous waste could have been eliminated had the owners, whose buildings were laid low by the ravages of fire, stopped to consider the all around value of fire-proof, permanent building material.

To own a home has always been the ambition of everybody, but to own a home that is free from the ravages of fire, free from the expense of upkeep and having the minimum of depreciation, is the ambition of today.

People long to build, but concrete examples of their neighbor's experience have caused them to ponder and wait. They have seen homes go up in flames and smoke; they have seen owners tottering under the expense of keeping their homes in repair; and they dream of a home, beautiful, economical, yet permanent. As if in answer to their dreams, fully capable to realize them all, comes hollow tile.

A home of this incombustible product of burned clay, will stand forever, its owner happy and contented, his family safe and sound, housed in a permanent home, dry, sanitary and healthful, enjoying the maximum of home comfort at the minimum of expense.

Its fire proofing qualities are unquestionable, as its origin lies in the performance of this one duty. When it became known that steel beams could not withstand the heat generated at an ordinary fire, hollow tile was called upon to act in this capacity. That it stood the test was shown in hundreds of large conflagrations, where the floors and walls were totally demolished, but the tile protected steel was untouched. Its fire resisting property paved the way to a larger usage. Here was a material that effectively protected steel beams; why could it not be used to protect the entire building? And so the hollow building tile, based on an unquestionable reputation, began to be utilized in the construction of partitions, floors, walls and foundations. Today it is universally used in the construction of homes, schools, factories, warehouses, hospitals, office, club buildings, in which it successfully fulfills every requirement of a permanent material at minimum cost and depreciation.

You may ask why it is that hollow tile can withstand a higher temperature than any other building maerial. It is simply the quality of clay, burned in the making at a temperature exceeding any it is ever subjected to in an ordinary fire. The use of burned clay is not new as it was used in ancient times by various tribes who made crude bricks from clay and burned them in the sun, but it remained for modern times to perfect a way of burning the clay at so high a temperature that the action of an ordinary fire could not affect it. At the temperature developed in a burning building, steel will twist and bend, surface clay bricks will crumble, glass will melt and concrete disintegrate, but hollow tile, having gone through a higher temperature in the making, can easily withstand the heat.

Insurance statistics show that the origin of over seventy-five per cent of residential fires start in the basement. Where the first floor is constructed of combustible material it is difficult to confine the fire, which soon eats its way into the room above causing a material damage. By using hollow tile in the floor construction, the basement fire is easily confined to its point of origin and the minimum of loss is sustained.

The fire proofing quality is not the only outstanding feature of hollow building tile. The voids in the tile when constructed into a wall, floor or partition, enable several layers of dead air to separate the interior of the wall fro mthe outside. It is known fact that dead air is the best insulator to the transmission of heat and cold, so that the wall of hollow tile will keep the home cooler in summer and warmer in winter and dry at all times. Tests have determined that a hollow tile home maintained an interior temperature average 12 degress below the outside readings during the two hottest months of the year, while the winter following showed a 10 per cent saving in coal.

Hollow tile walls can be stuccoed or veneered with brick. Stucco applied to hollow tile will not pull, chip or crack, as the small absorption of the tile draws in the cement mixture and aided by the deep scoring, results in a perfect bond.

The future home owner would do well to consider his part in reducing the terrible annual fire losses of this country and give serious thought to permanent construction. In this field, hollow tile is paramount, and the home built of this material, at a cost of but 5 per cent above frame construction, will stand forever, free from the expense of painting and repoiring, cooler in summer and warmer in winter, dry and sanitary, vermin proof and fire proof, a permanent statue depicting and symbolizing the most economical form of permanent construction.



THIS PHOTOGRAPH IS USED BY COURTESY OF TH E BLUE DIAMOND MATERIALS COMPANY AS AN EXAMPLE OF EUROPEAN MA SONRY AND ARCHITECTURE.

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CALIFORNIA HOMES AND

PROMINENT among the efforts of the best architects to put good house plans into the hands of people of moderate means, is the Santa Barbara book just issued. It stands in the class of small house books gotten out by the Architectural Public Service Department of the A. I. A.; and yet it seems to have a more intimate relation to the one who is to use it.

Contrasted with the bungalow books which flood the market it fills a great and long-felt want. The genius of our best experts is behind it, the skill of finished and clever draughtsmen is set forth, and the advice of those who know how is put into it for the layman who knows enough to employ an expert but cannot waste a cent on ignorance.

Dedicated to Mr. Bernard Hoffman, president of the Community Arts Association which has done so much to rescue the passing beauty of Santa Barbara, the book is made to exert a lasting influence in the prolific field of house design.

Young architects of our southland have contributed to this second California small house book and it is well to note that they are becoming more and more skilled and that the Los Angeles Architectural Club has enough plans now ready for another book to contain what they consider their best efforts yet put into usable form. M. U. S.

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THESE two pictures show what difference can be made in the same hallway when people find a house that suits them in all but the important details of interior decoration and furniture. The upper picture shows what was done under the direction of Mrs. Katherine Van Dyke's discriminating taste to a stairway unsatisfactory to the renters because of plainness—which is not always a synonym of simplicity.

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GARDENING MANUAL

THIS planting list and calendar, issued by the Pasadena Horticultural Society, is for the aid of the amateur and professional gardeners who wish to enter into the spirit of the 1924 Year of Pasadena. The color motif chosen is blue and gold and it is hoped that this scheme will be carried out in the many gardens of our city during the Jubilee Year. Prizes will be awarded to the best gardens following the above color scheme through the year, and anyone wishing to enter the contest is requested to apply to the Secretary of the Society, Roy S. Walker, who will give any desired information regarding this contest. His address is 127 S. Marengo Avenue. Phone F. O. 4027.

NAME	COLOR	PLANT WHEN	FLOWERING PERIOD
PERENNIALS			
Agapanthus umbellatus (Lily of the Nile)	blue	any time	May-June
Agathea coelestis (Blue Marguerite)	blue	any time Feb.-Oct.	Spring to Fall
Alyssum saxatile	yellow	any	Mar.-May
Anchusa itilica	blue	any Feb.	June-July
Aquilegia (Columbine)	blue & yellow	any Feb.	April-June
Aster, Hardy (Michelmas Daisy)	blue	any	July-Sept.
Campanula (Canterbury Bell)	blue	Jan.-Mar. Jan.	May-June
Chrysanthemums	yellow	Feb.-Apr.	Aug.-Nov.
Coreopsis lanceolata	yellow	any	Apr.-July
Dahlia	yellow	Apr.-May	Aug.-Nov
Delphinium Belladonna and spp	blue	any Mar.	Apr.-Dec.
Eupatorium coelestinum	blue	any	June
Forget-me-not	blue	any Mar.	May
Gaillardia grandiflora	yellow	any Mar.	May- Oct.
Gazania	yellow	any	May-Sept.
Helenium autumnale	yellow	any	July
Heliotrope Bedding varieties	blue	Jan. Mar.	Apr.-Nov.
Hemeroeallis (Day Lily)	yellow	any	June-Aug.
Hollyhoeks	yellow	any	June-Aug
Iris	blue	any	Spring
Linum perenne (Blue Flax)	blue	Feb.	July
Lobelia	blue	Mar-Jan.	Apr.-July
Marguerites	yellow	any	Apr.-Nov.
Platyeodon (Japanese Balloon Flower)	blue	any	June
NAME	COLOR	PLANT WHEN	FLOWERING PERIOD
Ranunculus repens (Buttercup)	yellow	any	Apr.-June
Rudbeckia "Golden Glow"	yellow	any	Aug.-Sept.
Salvia pitcheri	blue	any	Sept.-Oct.
Scabiosa caucasica (Blue Bonnets)	blue	any Mar.	July-Sept.
Solidago canadensis (Goldenrod)	yellow	any	July
Statice Perezi (Sea Lavender)	blue	any	any time
Verbenas	blue	any Jan.	Apr.-Sept.
ANNUALS			
Ageratum	blue	Feb.	May-June
Snapdragons (Antirrhinum)	yellow	Jan.-Feb. Jan.	Apr.-June
Aster, Chinese	blue	Mar.-May Feb.-Mar.	August
Calendula	yellow	any	any
Calliopsis	yellow	Feb.	June-Sept.
Centaurea (Sweet Sultans)	blue	Feb.-July	Spring-Fall
Chrysanthemum, summer	yellow	Feb.	Summer
Cineraria hybrida	blue	Jan.-Feb.	Mar.-Apr.
Cosmos, Klondike	yellow	Mar.	Aug.-Sept.
Dimorphoteca	yellow	Feb.	June
Helichrysum	yellow	Feb.	Summer
Hunnemannia	yellow	Feb.	Spring
Marigold	yellow	Feb.	Summer-Fall
Nasturtium	yellow	Feb.	May-Sept.
Nemophila (Baby Blue Eyes)	blue	Feb.	April-May
Pansy	blue & yellow	Jan.	Jan.-June
Poppy, California	yellow	Jan.	March
Scabiosa	yellow	Feb.	Aug.-Sept.
Stock	blue	Jan.	Mar.-May
Viola cornuta	blue	Jan.	Mar.-May
Zinnia	yellow	Mar.-May	Aug.-Sept.

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A TOWN BY WEBBER, STAUNTON & SPAULDING, ARCHITECTS



MALAGA Cove Plaza, the first town center to be built on the Palos Verdes Hills, is a joy and a delight. Planned by one firm of architects and that firm a leader in engineering projects and in a picturesque building, this complete up-to-date expression of all that modern city planning can offer is an example to the world of what California can do when unencumbered by ignorance and free to express her best. Our twentieth century has so dwarfed the importance of architecture in our daily life that sometimes the task seems insurmountable when one tries to guide the development of any one section of a town. There are a few people whose intelligence and love of all beauty has been cultivated by education and travel, who see the possibilities of making our daily life more attractive by the proper arrangement and composition of public places, but the idea of tying a house to the street, to the town, to the very country in which one lives is not common. In Palos Verdes it has been the desire to create a community harmonious with natural attractions, such as mountains and sea. Here the streets have been planned taking advantage of the natural contour to give the most advantageous placing of the public squares and the residence. Malaga Cove Plaza, situated in the heart of the first development is designed as a place where the people may congregate for their marketing, for their theatres and business affairs. It is a place where town celebrations may occur, where band concerts can be held. The square itself is traversed at the side by one of the main boulevards. Three other sides which are shown in the illustrations are arcaded shops which make it possible to go from one store to another without passing in the sunshine or rain. At one corner is the hotel with a tower and at the other is the theater. With the addition of a few trees placed around the plaza it is hoped that an atmosphere will exist where people will like to stop, do their buying, attend a concert or sit at a table for refreshments, resting, inhaling the salt air and looking out over the blue of the Pacific. Malaga Cove Plaza should bring back some of the romance of our Latin predecessors which rightly belongs to California.



One of Webber, Staunton and Spaulding's charmingly adapted hill houses at Palos Verdes.



AT TOP ARE THE PLAN AND EAST SIDE OF THE PLAZA. AT BOTTOM THE BACK OF THE WEST SIDE GROUP OVERLOOKING THE PACIFIC OCEAN.

CRAFTSMANSHIP COMMENTS

By Douglas Donaldson, Craftsman

Editorial Note: Mr. Donaldson has recently assisted Mrs. Donaldson and Marcia Potter in the establishment of the Decorative Arts Guild. Headquarters in the Assembly Tea Room, 644 South Flower Street, Los Angeles.

IN our fifteen years' residence in this wonderful land we have watched with increasing admiration the blossoming of a crude western town into a full-fledged city. Two characteristics that stand out in this community to make it a paradise for the artist are, first, a remarkable spirit of democratic comradery among our workers; and secondly, and almost as important, a free atmosphere as yet not much suppressed by the deadening conventions that have gripped most of the older art centers of the east.

It is true that the arts, and especially the crafts, are dependent largely upon the favor of princes. The constructive philanthropy of such men as William A. Clark and William Preston Harrison is doing much to help us on toward the accomplishment of an ideal community. Though I have been connected with art education for the past twenty years I frankly admit that the importance of patronage is as great if not greater, than the work of our art schools. In foreign lands the arts have been stimulated by government subsidy and royal patronage. Lacking these agencies we wonder why it is that America is producing so few craftsmen. One reason is that we have too long depended upon the skilled craftsmen of Europe, and at the same time have neglected to establish training centers of our own. New York through the Metropolitan Museum, and Chicago through the Art Institute, are attempting to correct this situation.

As a Los Angeles craftsman, I should like very much to see established here a professional school of arts and crafts. The public schools are doing excellent foundation work and some of the special schools are offering excellent facilities for the fine arts. A very few are teaching design but beyond that nothing of any consequence is being done.

It is a comparatively simple matter to crystallize interest in such outstanding arts as architecture, painting and sculpture, but craftsmanship as applied to the detail of architecture, and to the intimate things of everyday life is, in a sense more humble. It has to do with the things we use in an intimate way—our knives and forks, clothes, furniture, and all the little things that when fashioned are most useful and beautiful in appearance. Of course sometimes the crafts parade forth in splendor and earn and get the plaudits they deserve, but in a large measure they are content to be handmaidens of architecture and the so-called fine arts of painting and sculpture.

We have been so busy in this new land of ours, clearing the land and putting our house in order, that we have not perhaps given the thought to the refinements of life that we might have. Pioneers can given little thought to the fine art of building but this pioneer spirit is still with us and will some day blossom into a civic consciousness that will make this comunity one of the art centers of the world.



COOPERATION OF THE ARCHITECT, DECORATOR AND CRAFTSMAN IN THE DONALDSON STUDIO. E. A. TITCOMB, ARCHITECT, NORMAN EDWARDS, WALL DECORATION. THE TILE, FIREPLACE DECORATIONS AND LIGHTING FIXTURES BY THE DONALDSONS. PHOTOGRAPHS BY VIROQUE BAKER.



WALL CLOCK CASE DESIGNED AND MADE BY THE DONALDSONS, SUITABLE FOR A PLASTER WALL.

DECORATIVE ARTS GUILD

ESTABLISHED by Louise Towle Donaldson and Marcia Potter, and opened December third, 1923, to build up a Craft Movement and Artists Directory. Present Exhibitors:—

Porter Blanchard, Silversmith, Master Member, Boston Arts and Crafts Society.

Clare Cronenwet, Color etcher, Pupil Nell Brooker Mayhew.

Harry Dixon, Coppersmith.

Douglas Donaldson, Craftsman and decorator.

Ethel Donaldson, Jeweler and designer of hillside cottages.

Louise Towle Donaldson, Craftsman.

Geraldine R. Duncan, Maker of portrait etchings.

Norman Edwards, Stage designer and illustrator.

Anna Ford Farren, Weaver.

Laura Hickox, Maker of batiks.

Marjorie Hodges, Decorative painter.

Russel Iredell, Maker of portrait drawings.

Mary Helen Johonnet, Small Weavings.

Charlotte Dana Lyman, Designer and executor of embroideries.

Nell Brooker Mayhem, Painter and color etcher.

Helen Ryan, Maker of batik.

Jean Abel, Maker of batik wall hangings.

Vivian Stringfield, Decorative painter and needle worker.

Kaspar Warmuth, Wood carver and cabinet maker.

Emma Waldvogel, Designer and maker of embroideries.

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L. A. CHAPTER, A. I. A.

OUR incoming President projected a splendid idea into chapter policy when he presented a most helpful and suggestive paper at our Casa Flores meeting some months ago. Following the line of his suggestion, Mr. Myron Hunt's talk on office management has been commented upon repeatedly as one of the most valuable meetings we have had. Then came the annual meeting and Mr. Johnson found the burden of administration shifted to himself. It was reassuring to hear him in his first talk to the Chapter, as its new President, insist again that the first big job would be to improve practise standards by the exchange of ideas and experience at Chapter meetings. If we can cling to *this one thing* as our Chapter program for a year or more we will be serving both ourselves and our clients with greater economy and efficiency than ever before. Chapter meetings will be full of life and interest. Best of all, the second item in Mr. Johnson's talk, namely, "a renewed spirit of cooperation in the Chapter," will come spontaneously. We believe most thoroughly that these two ideas of Mr. Johnson's are sufficiently comprehensive in their ramifications to afford us a splendid series of meetings in the months to come. We believe there will be a greater number in attendance especially among the younger men. Surely architects as a group of professional men should always find inspiration in a meeting of their fellows, yet it is often only too true that we come away from an evening spent together with nothing but a full stomach and an empty head. We have lost the art of drawing out the charm in the lives of our colleagues. We sit time after time at table beside men whose lives are rich in experience but somehow the bung starter either won't work or is in clumsy hands.

In the words of an old colored preacher, our beloved R. D. J. is going to "explain de unexplainable, depict de undepickable, and unskrew de unscrutable." We wish him all success and here and now pledge him our full and unreserved cooperation.

C. A. TRUESDELL, JR.

Announcement

ON JANUARY 1, 1924 THE BLUE DIAMOND MATERIALS COMPANY CHANGED ITS NAME TO JUST BLUE DIAMOND COMPANY, A SYNONYM FOR QUALITY IN TEN OTHER BLUE DIAMOND PLANTS EXTENDING FROM COAST TO COAST.

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SOUTHLAND BUILDING

CONSTRUCTION of a twelve story bank and office building will be started this year by the Pacific-Southwest Trust & Savings Bank for the enlargement of its Central Office.

John Parkinson and Donald S. Parkinson of Los Angeles, the architects of the new building, describe it as follows:

"This building will be a limit height Class 'A' steel frame structure faced with terra cotta carrying out the design that now exists in the present building.

"The north bay of the Spring Street facade will be removed from the present building and reconstructed on the north bay of the addition. The typical window treatment will then be carried through from the north bay to the similar bay now existing on the corner of 6th and Spring.

"The colonnade now in place on Spring Street will be reconstructed and enlarged so as to extend across the major portion of both units.

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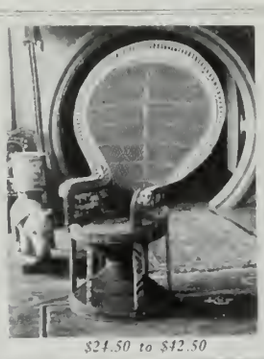
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San Francisco Letter Continued from Page 9

the City of the Golden West. Society built homes on Rincon Hill and made South Park the center of a lively social life.

In those early days an omnibus traveled across the city to North Beach. Now electric cars traverse the distance in less time than it takes to tell of those bygone methods of transportation. Rincon Hill has long since entered into decay, and South Park is forgotten, but it should be remembered and revered because it was the birthplace of that gifted California Troubadour, Clarence Urmy, and it is to be hoped that all loyal San Franciscans will see to it that a fitting memorial is erected to his memory. Robert Louis Stevenson loved that old, historic spot. Even when the hill was crumbling to decay he visited it and, with an eye ever ready to find the picturesque, he said: "What a background for a novel." Stoddard speaks of "The Happy Valley" that lay between Rincon Hill and California Street. It was bounded on the east by the harbor and on the west by Mission Peaks. Why it was given that name Stoddard wondered, for he said: "What is happiness? A flying nymph whose airy steps even the sand cannot stay for long." Where the old Palace and Grand Hotels stood once was the site of old St. Patrick's. There is still a St. Patrick's Church, and its chimes still ring out—they tolled the knell when President Harding's cortege passed that way, but it is far from its original site. It is to have installed within its sacred precincts some historic relics that Redfern Mason spoke of in his inimitable letters from Ireland, when he made his pilgrimage to the land he loved. Stoddard says that St. Patrick's will ever be dear to him, for it was there that he received his first religious instruction from a dear old padre. He was confirmed in St. Mary's Paulist Church, and he speaks in his book of that church as the spot where his restless heart found peace.

At present there is a flood of reminiscences—personal and otherwise—that are filling the public print. Elizabeth Marbury's "Crystal Ball," is one book, and she gives reference to Gertrude Atherton, but those who remembered Kate Douglas Wiggin will be more interested in her book with the alluring title, "My Garden of Memory" (Houghton Mifflin). The book is most attractively bound and gotten up. A photograph by a London artist graces the first page. Those who knew her are quite satisfied that it does her justice. She was a remarkable woman. She came from a hardy and noteworthy stock in Maine, and she never lost her love for her native heath. She was really very cosmopolitan in her life, for she lived in California and crossed the ocean many, many times. Her family on both her father's and mother's side were distinguished. She was happily married twice, and widowed twice. She was a pioneer in the kindergarten work in San Francisco, and she wrote her first books here. She had them printed at first at her own expense for the benefit of her work. Later they were brought out and bore the imprint of Houghton Mifflin in Boston—a decided compliment, as that firm brings out the best. The reminiseences are given in a pleasing style and are free from any of the taint of some of the modern writing. She carries her readers with her in a leisurely way, traveling from the rugged scenery of Maine to beautiful Santa Barbara with its balmy air and tropical climate and its many beauties of sky, land and sea. She tells, with grave restraint, of her acquaintance with noted men; or visits to England and the Continent, where she met the cultured and refined. She was entertained in Dublin by the Vice-Regal Lodge, when Lord Aberdeen was Lord-Lieutenant, and she met some of the best known literary and exclusive sets of Lonndon. The visit to high society did not turn her head and she mentions them as incidental and not as points to be related as prideful conquests. She tells of the many interesting things she and her sister did at Quillcote, her home in Maine, and the various enterprises they shared. Some of her books are: "The Birds' Christmas Carol," "Timothy's Quest," and her book relating many of her interesting experiences in England, "A Cathedral Courtship."

Her "Garden of Memory" is replete with many simple incidents. It is a book that will hold the interest of the reader. Its simplicity, its human interest and its heart interest will beguile where many another would be tiresome. She wrote her book and finished it shortly before her death. To the very last she never lost her enthusiasm. Her joy in life never wavered, and her personality showed not only in her life, but in her work. She was vibrant with life. Her autobiography shows that life was to her a pleasant summer day. Few storms darkened her pathway. Sorrow entered her life, but it did not embitter her. Her novel, "Rebecca of Sunnybrook Farm," will long be remembered for its sweetness and naturalness. The world is better for having her live in it, and "My Garden of Memory" is sweet with beautiful memories and there are no dark pages in it. Evidently her contact with Emerson, William Ellery Channing, Bronson Alcott, Julia Ward Howe, Rose Hawthorne and other brilliant analytical minds, graced her sweet and pliant nature.



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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

The Malady of Europe, by M. E. Ravage (The MacMillan Company)

A modern critic who can offer some remedy for the international difficulties he deplores is more likely to be heard nowadays than the heckler who can do nothing more constructive than inveigh against existing problems without suggesting any solutions. Mr. Ravage can certainly claim to be the first kind of reformer, but while most people will agree with his criticisms, many will probably reject his panacea which seems to be decocted from the theory that America should ally herself to the labor parties of Europe. It may be considered by some that the democratic prniciples of this country fit her particularly well for such an alliance, but others will argue that this would place such dangerous political and financial power behind the European proletariat as would speedily reduce the respective countries to a much more inflammable and chaotic condition than exists.

Deirdre, by James Stephens (The MacMillan Company)

"A new world emerges softly from the old" and "the creator is manifest in his creation." Though but passing thoughts in King Conachur's love-dreams these phrases might well be applied to this new rendering of one of the oldest and loveliest of the Gaelic myths. While Mr. Stephens' evident intention to make this story more realistic to the modern reader may detract a little from its romanticism, even inroducing, here and there, a certain crudeness, it yet has the effect of revitalizing the characters with considerable vigor and humor. The main theme of the story centers, of course, in the beautiful and tragic Deirdre, and the noble, ill-fated sons of Usna. Their fates run swiftly to the destined end, but the sands of their life and time gleam and glow with the fire of undying love and the gold of selfless friendship. The author attains once more his high literary standard in a tale sympathetically comprehended and beautifully told.

President Coolidge, by Edward E. Whiting (The Atlantic Monthly Press)

This timely biography of the most outstanding figure in the contemporary history of this country is as immediately interesting for the sketch of the Presdient's domestic life, as for its review of his political career. His story is told right from the noteworthy, and, as some may think, significant, fact of his birth on Independence Day to the hour of his succession to the Presidency of the United States. The revelations of his early home life in New England, with its strict Puritan influence, create a consistent background for the character moulded by those influences; while the description of the steps by which he reached his present high position provides an interesting study of his political success.

Climbs on Alpine Peaks, by Abate Achille Ratti (now Pope Pius XI) (Houghton, Mifflin Company)

Exceptional and universal interest attaches to this well-illustrated book by one who is an eminent ecclesiastic, now raised to the supreme dignity of the Papacy, and who is also famous as an accomplished and daring mountaineer. His vivid descriptions of many hazardous and successful feats, in scaling rarely conquered peaks, form a valuable contrbution to the history of human prowess. A deep love for nature informs his appreciation of high and silent mountain summits, and of gleaming, snowy spaces splashed by gold and crimson sunsets. A literary talent of no small charm renders his subject a fruitful field for meditation upon, and thankfulness for, the beauty of this earth, "and all the wonders thereof."

NEW FICTION

SIR JOHN DERING, by Jeffery Farnol (Little, Brown & Co.) All who enjoy good stories of high romance in "the brave days of old" will revel in this gay new book. The time is of Regency days in England. An incomparable beauty, high-spirited and wilful, yet concealing withal a soft and melting heart; a brave and noble cavalier, debonair and devoted; his Scottish guardian and friend, dour and steadfast; and a mysterious old "witch" hinting strangely of bygone beauty and talent; these are the chief of many fascinating characters who play their parts with originality and verve. The author introduces them against a favorite background, a sunny southern English county, sweet Sussex, and not a little of the book's charm is contained in the glowing glimpses of the Sussex countryside, and in the effective description of the country folks and their ways.

FORTUNE'S FOOL, by Rafael Sabatini (Houghton, Mifflin Co.) In this well-known novelist's new book is given a clear and vivid insight into the stirring times of the "Merry Monarch" Charles II. The hero of the tale, the self-styled Fortune's Fool, is a figure of fiction, but many of the friends and foes he meets in his viccisitudes are reincarnated from the pages of history. Among these interesting personages are George Monk, His Grace Albemarle; the witty and irrepressible Pepys whose diary was to become a literary legacy; the ruthless, faithless Buckingham; Nell Gwynn and her royal lover. The awful visitation of the Great Plague comes upon them mid-way in the book, and the heroisms and horrors of those dread days are detailed with grim and graphic realism. A sad, but charming love-story runs like a clear and golden stream through all the welter of politics and war, and ends happily only after much adventuring and anguish. The book will make strong appeal not only to the lovers of good "period" tales, but will satisfy also the most meticulous critic with its accurate attention to historical detail, revealed in the phraseology, costume and custom therein described.

THE BANNER OF THE BULL by Rafael Sabatini (Houghton, Mifflin Co.) This time Mr. Sabatini transports the reader, with characteristic ease, to the historic period when much Italian history was made by a few patrician families. Notable, and often notorious, among these was the great Borgia family, that curiosly contradictory collection of saints and sinners. In this book the crafty Cesare is the central figure, and the characters created around him add much to his fascination, yet remain themselves distinct and different. Love and hate, treachery and fidelity, charlantry and chivalry, almost all the virtues and vices when extremes were the rule and mediocrity a crime. This whole piece of work is fine as tapestry and strong as mosaic, blending well the lights and shades of a colorful age.

Ignatius Loyola, by Henry Dwight Sedgwick (MacMillan & Company)

To the student of history no period of the past is more absorbing than that in which occurred the reformation, the renaissance and the maritime discoveries. No man of influence in those stirring times can fail to interest us, and Ignatius Loyola is by no means the least of these. Mr. Sedgwick has written a sympathetic and scholarly biography with brief but pithy allusions to contemporaneous history; although a Protestant he has great reverence for this great man. By using the original sources in Spanish, he has succeeded in making lovable a character otherwise regarded in the past by those of another faith. To those to whom the mystic is comprehensible, this book will be a joy and it goes far toward helping the uncomprehending to understand.

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IN 1924 Pasadena, California, will observe the Fiftieth Anniversary of its founding. During the year there will be fifty weeks of events, including conventions, festivals, pageants, which will exemplify the great ideals for which this city stands in science, education, religion, homes, business and industry, art, patriotism, welfare, good government, good fellowship, horticulture and recreation.

Pasadena invites the people to participate in and enjoy the Golden Jubilee celebration to be observed throughout the entire year 1924.

FEBRUARY CALENDAR

12. Lincoln Birthday Program.
15. Philharmonic Orchestra.
22. Washington's Birthday.
25. John McCormack Concert, Pasadena Music and Art Association.
29. Oratorical Contest. Third Annual Home Products Week.

3-9. National Boy Scout Week.

ELECTRIC SERVICE

THIRTY-EIGHT thousand persons were handled to the 35th Annual Tournament of Roses at Pasadena on New Years day and during this trying movement not a single accident nor failure of equipment or overhead occurred; power was available in ample volume and all departments responded in a manner that reflected credit to our organization.

Unfortunately, automobile traffic, which was heavier than ever before, seriously interfered with the expeditious movement of trains through the business section of Pasadena. Of the failure to divert it at several strategic points prevented the rendering of the best service heretofore offered on this annual occasion, as the weeks of preparation by the Transportation, Electrical, Mechanical, Passenger and other departments were evidenced on all sides by an unusual degree of smoothness with which the plans were executed.

Particularly impressive was the regularity of service leaving Los Angeles and the absence of congestion at the 6th and Main Street Station. The effectiveness of the rerouting plans for all service arriving and leaving Los Angeles was apparent by the lack of congestion in the local terminal, there scarcely being any delay throughout the morning in getting trains under way after being loaded.

Only for the fact that rain occurred the night before, the largest crowd ever to attend this festival would have greeted it this year, judging by previous travel records. Despite a heavy rain during the night and an unusually chilly morning, thirty-eight thousand persons were handled to Pasadena. This number was only exceeded during the banner movement in 1921, when 42,000 passengers were handled. In equipment required, severe traffic conditions to be encountered, the need of being prepared to meet quickly every conceivable failure of equipment and overhead facility, this movement is the most trying and difficult which falls to Pacific Electric forces to handle during the year. Several weeks prior to New Years day operating staff meetings are held at which every phase of the movement is discussed and provided for.—P. E. R. R. Co.



TOURNAMENT OF ROSES OF PASADENA AT THE CENTER OF THE SHOPPING DISTRICT. HERMOSA PASSING T. W. MATHER'S DRY GOODS STORE IN THE BACKGROUND.

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CURRENT EVENTS LECTURES

The lectures held in the auditorium annex of the California Institute of Technology, corner of Wilson Avenue and California Street, on Tuesdays at 4:30 p. m. The object of the lectures will remain the same to encourage the intelligent discussion of public affairs.

Arrangements which are necessarily subject to change, have been made as follows:

WILLIAM McFEE
Author of "Command"
Feb. 12—"Latin Contrasts."

HELEN FRASER
Institute of International Affairs
Feb. 19—"Tests of Today."

FREDERICK STARR
University of Chicago
Feb. 26—"Present-Day Mexico."

Those desiring course tickets are requested to send name and check to the Treasurer. Checks should be made payable to Frank F. Carpenter, Treasurer, Pasadena.



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THE DUTCH SCHOOL

By JULES KIEVITS

IT is a rule of nature that, after action, reaction has to follow; the greater the action has been, the greater reaction will be. So it has been that after the seventeenth century, in which Holland produced a score of great masters, Rembrandt, Van Dyck, Frans Hals, Vermeer, Ruyschdael, Potter, and numerous other, a reaction had to follow. The entire eighteenth century, and the first half of the nineteenth, elapsed before renewed signs of activity were shown in the painters' world of this country. The zenith of splendor was reached in the latter part of the nineteenth century when Jozef Israels, the three brothers Maris, and several others, gave to their country new fame and enriched the world with their lasting masterpieces.

It is a natural phenomenon, that a leading and flourishing country will produce artists, and when we watch the periods in France, Holland, Spain, Italy, England, and other countries, we find that great masters have lived in such periods that the trade and country were flourishing.

Now the eighteenth century in almost any country passed without great events, the peoples losing enterprise and drifting along on the fortunes and great acts of their ancestors. The latter part of the eighteenth and the beginning of the 19th century brought a change, when Napoleon rose to grandeur, setting Europe on fire, so wakening the dormant multitude.

After the domination of Napoleon, Holland was still left in unrest on account of the difficulties brought through the junction of the Northern Netherlands (Holland) and the Southern Netherlands (Belgium), which were united after the battle of Waterloo under King William the First; a union intended to create a larger power against an eventual French uprising. The dispute, which principally found its cause in religious questions, was finally settled after a brief war in 1830, when the two countries were separated again.

Holland, through the renewed enterprise of her people and her large possessions in the East and West Indies, reached great wealth again, and painters, poets and writers of great fame arose.

Although in some way the forerunners of the great Hague School, mere mention is to be made of the principal names of the early nineteenth century painters:—J. W. Pieneman, J. A. Daiwalle, C. Kruseman, B. C. Koekoek, B. J. van Hove, not to speak of several more leading up to Arie Scheffers, to whose memory a museum and statue have been erected in the city of his birth, Dordrecht, and whose works are in the Louvre and many other museums of Europe. He left at an early age for France, living and working for the rest of his life in that country and is very often considered more a French than a Dutch artist.

In about 1870 the splendor of the great Hague School started and one of the oldest and most widely known masters undoubtedly is Josef Israels. Born at Groningen 1827, he studied in Paris and returned to Holland in 1848, where he lived and worked for the rest of his years. In 1903 I had the pleasure of introducing your Professor William Chase and part of his class to this celebrated artist, who is so often called the poet of all painters. It was with great kindness that he put his signature on his photographs and drew little sketches for my American friends.

To go into details about the art of Jozef Israels would rather take a volume than a few pages, so, in brief, I may state, that his art is so great for three reasons: The coloring, which often approaches Rembrandt; his technic, which is free and personal, unbound by any rules but always suiting the subject and of jubilant spontaneity; his great soul and feeling to be found in any of his works after 1865 winning for him the name of the poet of painters. Even a reproduction of one of his masterpieces, "Alone in the World" (Ryks Museum, Amsterdam) will plainly show you his deep feeling for humanity and is one of the most touching pictures ever produced. Here are color and technic in glorious harmony with the subject.

The same day on which we visited Israels, we paid a visit to another well known artist, H. W. Mesdag, Holland's great marine painter. With even kindness he provided portraits with his name and I shall never forget the beautiful little sketches he made, starting with the skyline and finishing the little fisherboats for my American friends.

Mesdag started painting when thirty-five years old, studying at first at Brussels with his cousin Alma Tadema. In 1876 he greatly

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changed his technique, which renders his work after that year the most valuable.

While writing, I become confused in looking over the list of names of great masters of this period. There are Roelofs, J. H. Weissenbruch, Jongkind, Gabriel, Bosboom, Mauve, Bisschop, Neuhuys, Blommers, DeBock, and the greatest of the great, the three brothers Maris. Even a few words about each of these masters would fill pages, for which reason I will only briefly review the greatest painter family the world has produced. Jacob Maris, the oldest of the three brothers, was born at Karlsbad in 1837, and died at The Hague in 1899. After studying in Antwerp and Paris he settled in 1871 at The Hague. The best of his work was produced between 1870 and 1880. It is not only his composition and construction in which he equals the great seventeenth century masters but also in coloring he equals the great Delft Vermeer. His art has been of great influence in the development of Holland's younger painter generation. One of his famous works, "The Draw-Bridge," may be seen in the National Gallery at London.

Willem Maris, the youngest brother, studied with his older brothers and did not leave his country but once, to visit Norway. He found his motives and inspiration around The Hague, where he lived. He is the great master for rendering the Dutch meadow, and this side of his art is well known all over the world. Besides this subject his beautiful pictures of ponds with ducks and little ones, and views of the woods, are well known. He loves to paint high, tender skies, for the beauty of which Holland is so noted. He excels in rendering with silver pallette the quaverings of the atmosphere and the rippling of the water with the thousands of its reflections.

The greatest of all the brothers, very often named the greatest painter after Rembrandt, has been Mathys Maris, the second in age of this famous trio.

Very few have been gifted by nature with such great inborn talent as Mathys Maris. He knew everything before he started; he was truly a born genius.

The admiration of his comrades was such that even the very smallest scratch, made on the margin of a drawing, was carefully guarded as a sacred relic.

Born at The Hague (1839) he received in 1857 an allowance from Princess Marianne, which enable him to visit the academy at Antwerp, after which he went to Paris, to return afterwards to The Hague. Little has been left of his work up to that year (1867). Being always dissatisfied, he either destroyed it or kept it so well hidden, that his relatives could not find it when buyers came. In 1877 he left for London, where he lived for the rest of his life.

If you have ever seen the work of this greatest of masters, you undoubtedly will not have escaped the great emotion and overwhelming admiration. His work, like his life, has been a single dream of beauty.

Not caring for money, honor or fame, he worked in London on a moderate sum, paid to him by an art dealer, for which this dealer was allowed to sell one of his pictures every year. One of my artist friends visited him and described to me his surroundings in a labor quarter of London. Here the great dreamer lived and placed his finished canvases side by side, not selling any. Not much of his work has been left and changes hands at fabulous prices. Some of his work, "The Butterflies" and "The Little Bride," are in the Mesdag Museum at The Hague.

And so we have reviewed a few of the great Dutch nineteenth century masters. I should like very much to tell more about DeBock, our great landscape painter by whom I was befriended for many years and to whom I also introduced your William Chase. With pleasure I remember the afternoon when I took to his villa in Haarlem five of Mr. Chase's pupils and viewed this master's work and his rare collection of antiques. He drew open a drawer of a large antique closet in which his larger studies were kept. When he felt satisfied which of his studies each liked best, he presented one to each of my friends.

I could tell you about Blommers, who, like others, has been invited by American admirers to visit your country; how his American friends showed to him their collections and how confused he became, finding in these collections more work ascribed to him than he ever made, for hundreds, nay, thousand of fake Dutch pictures have been made and imported to America and have been sold by ignorant or unscrupulous dealers.

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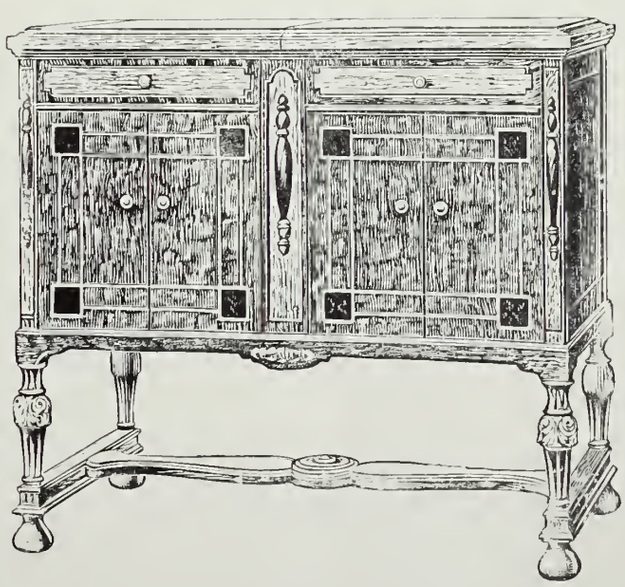
The Serendipity has recently received a large and interesting shipment of antique furniture from Europe. These pieces, added to the collection made abroad last summer by Mr. Perin, place the Serendipity in the front rank of Californian antique shops.

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Picturesque Lunada Bay *Plaza*

AN old Spanish town, with arcaded walks, balconies and winding stairways, with color everywhere—walls in soft tones of tan, with pink and dull ivory for relief—tile roofs of warm browns and terra cotta—quaint lantern towers—such are the architect's plans for picturesque Lunada Bay Plaza. It will be a bit of Old Spain set down on the sheltered west coast of Palos Verdes!

Lunada Bay Plaza is the principal business center on the west coast slopes of Palos Verdes. It is one of the largest business sections in the New City and will serve a residential area almost three and one-half miles long, where thirty thousand people are expected to live within a few years.

The Plaza, with a fountain in the center, will be surrounded by an arcaded ground floor, which will make an attractive sheltered walk in front of the stores and shops, always protected from sun and rain. Only stores of the highest grade will be permitted to occupy space fronting the Plaza. Oil stations, garages, repair shops, etc., are required by the zoning regulations to occupy side streets. At the south end of the Plaza a fine theatre has been designed, and the street leading out from it has been arched over to tie the Plaza together with the well rounded-out architectural effect that adds so much to the old world cities, and which hitherto has been impossible in California because of lack of proper forethought and planning in advance.

The Plaza was purposely placed one short block away from the heavy traffic of the coast highway, Granvia La Costa, leading from Redondo through Palos Verdes and on to San Pedro. From the main highway, Via Mirola, one hundred feet wide and parked on both sides, leads through the Plaza to sparkling Lunada Bay.

The architecture of Lunada Bay Plaza has been established as Mediterranean type, with the idea that this is more comparable and appropriate to the warm climate of Southern California than any other old world style. Buildings will be required to be not less than two stories and not more than three in height, except that towers may go up to as high as one hundred and fifty feet. The architect has taken advantage of these tower possibilities and variations in roof line in splendid fashion.

The planning, at one time, of a harmonious and attractive group of business buildings, such as Lunada Bay Plaza, emphasizes again with what care and forethought this New City is being built. Here one may buy and live, with investments protected and enhanced by wise restrictions and improvements designed by America's foremost architects.

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INDIA



The Taj Mehal of Agra
A. D. 1630

"The proud passion of an Emperor's love
Wrought into living stone, which gleams and soars
With body of beauty shining soul and thought."—Sir Edwin Arnold

Inspiration

The memory of a queen "the exalted of the Palace" inspired that exquisite tomb, the Taj Mehal. Enclosed by walls and imposing gateways, and surrounded by gardens of roses, cyprus, fountains and marble, stands the white domed shrine. No pains were spared to perfect its splendor; its white marble was drawn from Jeypore, three hundred miles distant, and the rarest jewels and ornaments decorated its walls. The type of Architecture is Saracenic, of chaste design and monumental in scale. The base is one hundred and sixty-eight feet square and the dome rises to a height of two hundred and twenty feet. Animated by a sacred purpose, its builder, Shah Jahan has given to modern architects an example, inspired and unsurpassed in graceful beauty.

Allied Architects Association of Los Angeles

SERIES I NO. 1

Vol. VI., No. 51 MARCH, 1924 20 Cents



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NOTES ON THE PUBLISHER'S PROBLEMS
Cheap Circulation Versus Influence

IN the advertising business CIRCULATION has been made the basis of all calculations leading to results. Yet the farsighted worker in the advertising field begins his wise investigations with the CHARACTER and INFLUENCE of the medium presented for his use. In his discriminating mind there are two species of results: one for the day—a crowd that fights its way to bargain counters, carrying off the month's debris of merchandise; the other, for all time, holding up before the public a business name, an honorable tradition of efficiency. Excepting in an educative way, California Southland *does not help in clearing bargain counters. Such is not the province of a general, monthly magazine. Rather is its use found in good will and business building, education of the public in a city's finest forms of shopping, and selected advertising to inform the careful housewife where to find the best in every line. The influence such a magazine exerts upon its public is the force behind each advertisement, an intangible but undeniable asset, a standard of quality. Still, to do this work of standard setting well requires close contact with the people. Falling in line with last month's "Truth Week," what then should the answer be when the question—"What's your circulation?" comes like a shot across the bow? Shall the truth be told in numbers, at the risk of being discounted in the ordinary way? Or shall competition with the fakirs lead one to dissemble, knowing well that numbers count more than quality to the average mind.*

After months of nerve-exhausting effort in the early years of any magazine, the noise of "What'syercirculation" roaring through the business of a city like an elevated train will drown out conversation, courage, hope and aspiration, causing base retreat, or else deliberate prevarication as the sole alternative.

The thirty-second man who asked that question, as the plans of California Southland *and its motives were for the first time explained to him, found himself facing my back hair! But I stopped before I turned his door-knob. "What's my circulation?" I repeated. "How many swells are there in Los Angeles?" "Don't ask me," he thundered, I'm not one of 'em." Truth in advertising oneself is also commendable!*

Since that day this magazine has had many offers that would have lowered its standards of art and manufacture in exchange for a great, but cheap circulation all over the United States. The temptation is a strong one, but the insight that can see in every Californian a prospective customer of quality has kept the faith. "Swell" is a bygone slang-word for the man or woman who knows how things should be done; and every man or woman who instinctively begins discriminating between good quality and bad in his reading matter is thus made heir of all the ages and possessor of the key to life in California.



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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND, *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:
Monday afternoons, March 3, 10, 17, 24, and 31, bridge and mah jongg at 2:30, followed by tea.
Sunday evening suppers, followed by program.

ANNANDALE COUNTRY CLUB:
The afternoon Bridge and Mah Jongg parties will be continued every Wednesday during the season. Play begins at 2:30. The games are followed by tea.
Friday, March 14, another musical will be given. The "St. Patrick's Day" dance is announced for Wednesday, March 19th.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may he arranged followed by tea.
Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

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WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.
Buffet luncheon served every Sunday.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

NEWPORT HARBOR YACHT CLUB:
Race between three boats, starting Friday, 4 p. m., March 7, around Catalina Island, back to Newport, leaving island to port. Boats entered, "The Dream," "Pal o' Mine," and "Carrolee."

Art

THE Los Angeles Museum, Exposition Park, announces: March 1-31, International Printmakers' Exhibition. This exhibition includes, as it does every year, etchings, lithographs, and wood block prints. Members of the Royal Society of England are among the exhibitors, and well known artists from France, Italy, Belgium, Sweden, Canada, and various parts of the United States. Owing to an unfortunate error in the customs in Japan the collection from that country did not get through. There are 370 prints in the collection now showing. The Jury has awarded the prizes as follows: The Gold Medal to Adolphe Beaufrere, of France; the Silver Medal to Lewes Rosenberg, an American; and the Bronze Medal to Frederick Monhoff, of Los Angeles. The Mrs. Henry E. Huntington prize for the best etching in the exhibition went to Armin Hansen; the William Alanson Bryan prize for the best American print was awarded to Robert Whitmore; and the Mrs. Samuel Storrow prize for the best wood block went to Walter Phillips of Canada.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces Extension Lectures every Sunday afternoon 3:00 o'clock.

March 2nd, lecturer R. Hayes Hamilton. Subject, "From California to Yellowstone Park via Mt. Rainier." Illustrated with moving pictures of the Wild Animal Life of Yellowstone.

March 9th, lecturer Dr. Charles L. Edwards, Head of the Nature Study Department of the Los Angeles Schools. Subject, "The Depths of the Sea."

March 16th, lecturer, Dr. Frank C. Clark, member Southern California Academy of Science. Subject, "Looking Backward From Man." Illustrated.

March 23rd, lecturer, Louise Pinkney Sooy, Assistant Professor of Fine Arts, University of California, Southern Branch. Subject, "Composition." Art Lecture. Illustrated with objects in the Special Exhibit.

Members' Night, Thursday, March 27, 8:15 P .M.

Members of the Southwest Museum and their friends will enjoy "Game Trails of the North Woods" which is being presented through the courtesy of Donald R. Dickey, a member of the Board of Trustees of the Museum.

March 30th, lecturer, Ralph Arnold, Geologist. Subject, "Earthquakes, Their Causes." Illustrated. This will include a consideration of the recent Japanese earthquake.

Special Exhibits

THE Stagecraft and Art Department of the University of California, Southern Branch, under the supervision of Mrs. Nellie Huntington Gere, will open their exhibition in the Art Gallery of the Southwest Museum, March 2nd, to continue until March 30th.

THE California Society of Miniature Painters announce their Seventh Anual Exhibition at the Biltmore Salon, Feb. 27 to March 12. From March 14 the exhibition will be shown in the gallery of the Hotel Vista Del Arroyo, Pasadena.

THE art department of the University of of California, Southern Branch, is planning a series of exhibitions of student work. The first one opened February 25 and will continue two weeks, this consists of the work of the stage craft classes. Models in color of sets for the use of little theatres are shown with an example of the use of colored lights to give the atmosphere of the scene. Among the examples are the sets designed for the "Merchant of Venice," presented at the Pasadena Community Playhouse. Costume designs for the stage are shown, and also a few of the more complicated costumes made by the students.

THE Long Beach Art Association has elected the following officers: President, Louis Fleckenstein; first vice-president, Thomas R. Fleming, second vice-president, George Barker; corresponding secretary, Adelle C. Phelps; recording secretary, Alice Maynard Griggs; and treasurer, Edna Hester Bagley.

MARION KAVANAGH WACHTEL is holding her annual exhibition of new landscapes in watercolor at the Cannell & Chaffin galleries during the month of March. Many discerning art lovers are waiting for this exhibit, which is generally the most interesting one held by this gifted artist during the year, for it is at this time that her most recent work is exposed to view for the first time. The pictures show a finer feeling for transparency, a tendency toward clearer color, which proves that Mrs. Wachtel is, as ever, the keen student of nature and her art, ever reaching out for perfection. No lovers of California landscape and of fine aquarelle can afford to miss this exhibition.

BENJAMIN C. BROWN and Howell Brown held a joint showing at the United States National Museum at Washington during February. Examples of the work of both artists were bought by the Congressional Library during this exhibition.

LELAND S. CURTIS announces the removal of his studio to 560 South New Hampshire avenue, Los Angeles. The telephone is Drexel 8845.

EXHIBITIONS announced for the month in the display rooms of the Biltmore Salon are as follows: February 28-March 12, Joseph H. Kleitch; March 12-26, Carl Oscar Borg; March 26-April 9; Leon Bakst and Mary Young-Hunter; April 9-23, Aaron Kilpatrick.

MARY YOUNG-HUNTER designates her work as modern Chrysos painting. It is a combination of wood carving and painting and is very interesting and beautiful.

WILLIAM WENDT and Aaron Kilpatrick have just returned from a three months' sketching stay in Boquet Canyon in and around El Toro.

JACK WILKINSON SMITH postponed his exhibition in the Biltmore Salon, owing to a threatened attack of pneumonia, but is now steadily improving.

MAYNARD DIXON is sending his paintings to New York, at the close of a very successful showing in the Biltmore Salon.

EDGAR A. PAYNE has extended his stay in Europe three months. He has pictures in the Paris Salon, and for sale with Seligman.

DAVID ANTHONY TAUZKY has returned to Pasadena, having spent the last five months in New York and North Carolina. He painted several interesting portraits in the East, among them being full length portraits of Mr. and Mrs. William R. Coe of Oyster Bay, Long Island, and Miss Lillian Emerson of Black Mountain, near Asheville, North Carolina.

LOUIS HOVEY SHARP will hold an exhibition of paintings in the Art Gallery of Barker Bros., os Angeles, March 3-22.

LOREN BARTON will exhibit paintings at the Hollywood Public Library throughout the month of March.

ROBERT VONNOH is exhibiting portraits, landscapes and figures at the Stendahl Galleries in the Ambassador, beginning March 3. This includes important canvases painted while he was in France last summer.

THE CALIFORNIA ART CLUB will hold a meeting at the club house, March 15, at 8 p. m., for the purpose of completing incorporation.

WILLIAM RITSCHEL came down to Los Angeles for a short visit during February from his studio in Monterey, and says he is already planning another trip to the South Seas.

AN Art Salon for the Woman's Club of Van Nuys was opened in February.

HANSON PUTHUFF, one of the most brilliant painters of California landscape is holding an exhibition of recent canvases at the Cannell & Chaffin galleries during the first two weeks of March. For this exhibition Mr. Puthuff has picked many of his most notable paintings and shows himself the growing artist, thoroughly familiar with the hills, mountains, trees of the southland which he interprets with such vigor, sincerity, and beauty. Always colorful, never losing the feeling of each mood of nature, which prompted him to paint, Puthuff has carved an enviable position for himself among contemporary painters. The exhibition will only last until the 15th of March.

ALSON CLARK is holding an exhibition of his Mexican canvases at the Stendahl galleries, in the Ambassador Hotel, Los Angeles, from March 15 to 30. These paintings were shown recently at the House of Obrien, Chicago, where the exhi-





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bition was most successful from the artists' stand point, but unfortunate for California as so many canvases will thereby remain in the East.

THE San Diego Museum is holding a Homecoming Exhibition of paintings by Maurice Braun. This is the most brilliant exhibition which Mr. Braun has ever shown and greatest one man show ever held in San Diego. There are 72 paintings—and a group of drawings. Most all are large important canvases portraying the inspiration of spring, the glorious coloring of autumn and snowy beauty of winter in New England where Mr. Braun has painted for the past two years. Since his returned to San Diego he has painted several interpretations of his first love, the dreamy mountains and poetic eucalyptus trees. The exhibition continues through March 10th.

TILDEN DAKIN extends an invitation to the public to view his musical key paintings at the Studio, Court De Linda Vista, 1416 Hayworth Ave., Hollywood.

HENRY LION, a student at the Otis Art Institute was awarded the prize of $1000 for the best model submitted for the fountain competition at Carthay Center. The prize winning design is the figure of a miner, the terms of the contest demanding a subject of the days of '49, and will be almost life size in bronze. The fountain and figure are a memorial to Daniel O. McCarthy, the father of J. Harvey McCarthy, the builder of Carthay Center.

Music

THE dates for the concerts by the Philharmonic Orchestra, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, during March are: Sunday afternoon Popular concerts at 3 o'clock, March 2-16-30. Friday afternoon Symphony concerts at 3, March 7-21. Saturday evening Symphony concerts at 8:30, March 8-22. Philharmonic Orchestra (special) March 15, and Philharmonic "Pop" concert, March 16.

L. E. BEHYMER presents the Stuart Walker Portmanteau Theatre productions March 1, at the Philharmonic Auditorium. At the matinee three one act plays, and in the evening the "Book of Job."

THE Chicago Grand Opera Company, Monday night, March 3, at the Philharmonic Auditorium, Los Angeles, in "Cleopatra" with Mary Garden in the title role, and Baklanoff. Matinee, March 4, "Salome," with Mary Garden; evening, March 4, "Mefistofele," with Chaliapin. March 5, "The Jewess" with Rosa Raisa, Lazzari, Marshall and Minghetti.

THE Auditorium Artist Series, management George Leslie Smith, Philharmonic Auditorium, includes Reinald Warrenrath, baritone, March 10, and Mario Chamlee, tenor, March 17.

THE Pasadena Music and Art Association will present Harold Bauer and Pablo Casals, Tuesday evening, March 11, at the Pasadena High School Auditorium.

JOHN McCORMACK will appear in a return engagement in recital March 11, at the Philharmonic Auditorium.

THE next Coleman Chamber Concert will be given Wednesday afternoon, March nineteenth, at three-thirty, at the residence of Mrs. R. L. I. Smith, 440 Arroyo Terrace, Pasadena. The Seiling Quintet.

THE third of the symphony series of four concerts to be given in Pasadena this season by the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, Conductor, is announced for March 14, at the Raymond Theater.

ROSA PONSELLE, of the Metropolitan Opera Company, is the last artist of the season of the Fitzgerald Concert Direction, managed by Merle Armitage, and will appear in April.

THE Hotel Huntington Ball Room Concerts, under the direction of Alice Seckels, include the following artists and dates, Katherine Tift-Jones, Monday evening, March 3, presenting a folklore program of the South. Trio Beaux Arts, Monday evening, March 17, Marie Partridge Price, Soprano; Zelma McDonough, Danceuse; Mable Marble, Pianist. Renato Zanelli, Saturday evening, March 29, Baritone of the Metropolitan Opera Company.

THE Zoellner Quartet will give the fifth concert of the Biltmore Chamber Music series, March 17, in the Music Room of the new Biltmore.

WEDNESDAY, March 12, is to be observed throughout California as Public School Music Day.

THE Alice Seckel's Matinee Musicales, Vista del Arroyo, Pasadena, include for March, Josephine Lucchese, Coloratura Soprano, Wednesday afternoon, March 5, and The Symphonic Ensemble, Monday afternoon, March 31. The hour is three o'clock.

LOS ANGELES Chamber Music Society will present the ninth concert of the season March 14, Gamut Club Theater.

THE Woman's Symphony Orchestra, conducted by Henry Schoenefeld, will give the second concert of the season April 16, at the Philharmonic Auditorium.

THE Santa Barbara Community Arts Orchestra will begin its Spring Series of six concerts Sunday afternoon, March 2, at the Recreation Center, with Brahm Vanderberg, pianist, soloist. There will be a special Easter program. Sylvain Noack, first violin and concert master of the Los Angeles Philharmonic Orchestra will be soloist at one of the series. Second concert March 16.

JOHN McCORMACK will be heard in return engagements at the Philharmonic Auditorium, on the afternoon of March 8, and on March 11.

JOHN ARDIZONI, dramatic baritone, will be heard in recital at the Philharmonic Auditorium, Sunday afternoon, March 9. The assisting artists are Chevalier Fulgenzio Guerrieri and Raymond McFeeters. A liberal portion of the proceeds of this recital will be devoted to the assistance of the Disabled Veterans of the World War.

JEAN GERARDY, Belgian cellist, and Harold Bauer, pianist, will appear in concert at the Philharmonic Auditorium, March 13.

MARIO CHAMLEE, tenor, will be heard in concert at the Philharmonic Auditorium, March 17.

THOMAS WILFRED and his Clavilux, announced as "The Organ that plays colors instead of sounds," will appear in Pasadena, Saturday evening, March 22, Pasadena High School.

THE Los Angeles Trio announce a concert for March 27.

THE annual election of officers of the Gamut Club was held in February. The following directorate was elected, and this board will choose its officers next week: L. E. Behymer, Dudley Chandler, C. C. Draa, W. Francis Gates, E. G. Judah, J. F. Kanst, Charles E. Pemberton, Ben. F. Pierson and Harrison Wiley.

THE Pacific Coast Musician changed the size of its pages with a recent issue and increased the number of pages, and has every reason to feel proud, not only of the general appearance but of the subject matter presented every week. This journal is published primarily in the interest of the musicians on this coast and becomes a guide to the best in music to all its readers.

Announcements

MISS HELEN HAINES will give her final "Book Talk" for this season, Thursday evening, March 13. The subject will be "Books some people like; distinctive in interest or unusual in quality." The talk will be given in the Boys' and Girls' Library at 8 o'clock, in Pasadena.

ALICE BARRETT GREENWOOD will give the last two current reviews of the season at the Shakespeare Club House, Pasadena, March 7 and April 4, at 11 a. m.

THE City Planning Commission and the Board of City Directors have announced the decision of the jury of awards as to the designs for the City Hall, Municipal Auditorium, and Public Library. The winning architects are: City Hall, Bakewell and Brown, San Francisco; Municipal Auditorium, Edwin Bergstrom, Los Angeles, with Cyril Bennett and Fitch H. Haskell, Pasadena, associates. Public Library, Myron Hunt, Pasadena, H. C. Chambers, Los Angeles.

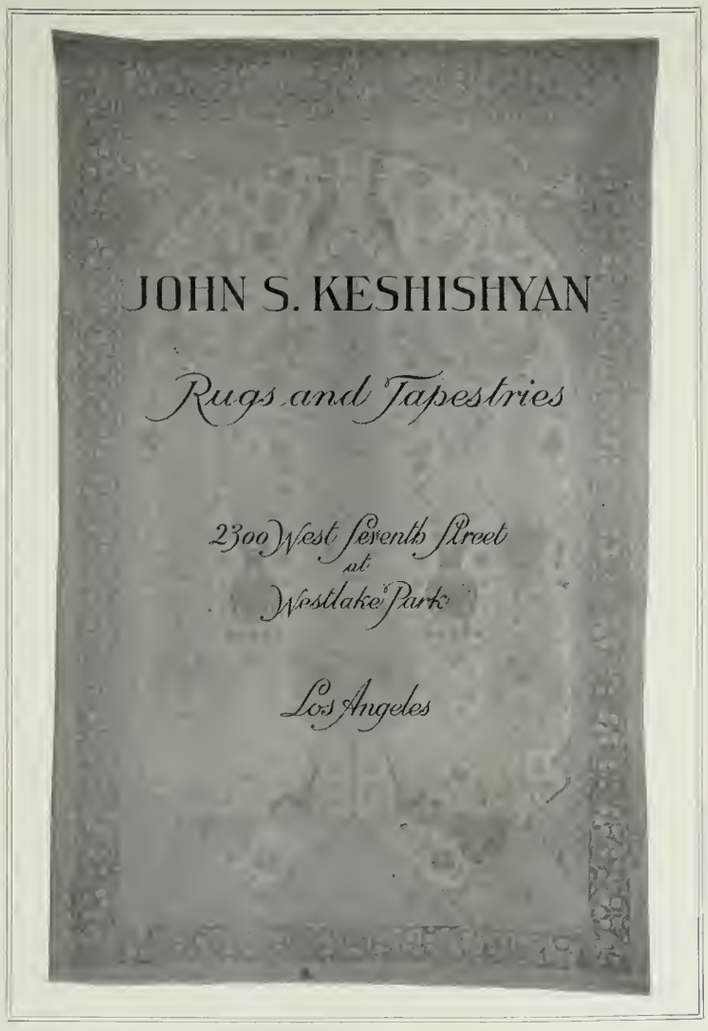
THE calendar of the Contemporary Club of Redlands for the month includes: March 3, Lecture, "Drama as a Social Force," Louis K. Anspacher. March 19, Informal address, "Seein' Things," Mr. Herbert E. Barnes. March 17, Smiley Day. Mrs. Paul Moore, Chairman. March 24, Travelogue with Costumes, India and the South Seas. Mrs. Oliver Bainbridge.

THE Community Arts Players of Santa Barbara announce the production dates of the month as March 21-22, Potter Theatre.

NATIONAL Convention of the Drama League of America will be held in Pasadena May 26-June 2. This will be the first assembly of the organization west of the Mississippi although it is the fourteenth annual meeting of the Drama League. Pasadena Center will be host to the convention under the leadership of its president, Miss Eleanor M. Bissell. Gilmor Brown, chairman of the program committee, has mapped out a tentative schedule for the week, assisted by Dr. Margaret S. Carhart, University of California, Southern Branch; Miss Margaret Penney and Mrs. H. I. Stuart. In the past Drama League conventions have limited their meetings to three days, but there is so much to be taken up this year the time is more than doubled.

THE Community Playhouse Calendar for March is: March 3-8, "The New York Idea," by Langdon Mitchell; March 17-22, "Lilliom," by Franz Molnar, a New York Theatre Guild success.

PASADENA Lecture Course announces the revised schedule as follows: March 4, Count Harry Kessler, Diplomat and Political Economist, "The Future of Europe"; Friday evening, March 14, 8:15, William Morris Hughes, P. C., ex-Premier of Australia, "The Pacific: The Coming World Problem"; March 25, Samuel McC. Crothers, Essayist and Pastor of the First Unitarian Church of Cambridge, Mass., "The Advancing Frontier of Morals"; April 1, Alexander Meiklejohn, former president of Amherst, "The College of Tomorrow"; April 8, Rebecca West, noted English novelist, "The Spirit and Tendency of the Modern Novel."



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CONTENTS

	PAGE
THE TAJ MAHAL, BEAUTY.....*Cover Design* (*The Allied Architects, Los Angeles*)	
THE ENTOURAGE OF PUBLIC BUILDINGS.....*H. C. Nickerson*	7
FRIENDSHIP.....*Claud Simson*	9
THE CALIFORNIA TROUBADOUR.....	10
LITERARY GOSSIP.....*Mrs. W. C. Morrow*	10
PAINTINGS BY JOHN FROST.....*M. U. Seares*	10
THE OJAI COUNTRY CLUB.....*Harold R. Hesler*	12
MILLS COLLEGE.....*Carolyn Jennings and Helen Broadwell*	14
TOWN AND COUNTRY CLUBS AND FUNCTIONS.....	15
SOUTHLAND OPINION.....16,	17
THE HORSE SHOW.....18,	19
BULLETIN OF THE ARCHITECTURAL CLUB.....	20
GARDENING IN CALIFORNIA.....*Allison Woodman*	22
THE ROOM AS A COMPOSITION.....*Edith Hynes*	22
HOUSES BY CLIFFORD TRUESDELL, JR.....	23
BOOKS FROM THE ATLANTIC COAST.....*E. M. G. Carpenter*	24
THE CHAPTER MEETING A. I. A.....*H. O. Sexsmith*	25
THE ASSISTANCE LEAGUE BULLETIN.....	28

This number contains the first appearance of The Bulletin of The Assistance League of Southern California.

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

ENTOURAGE—AN IMPORTANT ELEMENT IN CITY PLANNING

By H. C. NICKERSON

IN 1893 at the World's Fair, a great mass of American people saw for the first time a successful example of planning and design on a large scale. They saw great throngs of people, moving in and out of monumental buildings intelligently planned and arranged in beautiful surroundings, and looked upon long vistas and compositions designed to please the eye. To them at that time it all seemed visionary and idealistic, because few felt the pinch of congested buildings or the strangulation of city life. To them the Champs Elysee and the Bois de Boulogne at Paris, the public squares and the Thames Embankment in London and Unter den Linden in Berlin were for the wealthy traveler and the foreigner: never applicable to American life. Only those of foresight could realize the future utility in broad avenues, great open air meeting places of the people and the needed restfulness of green grass and water views. But there were those who did understand and appreciate the future necessity of breathing spaces, of playgrounds and resting places in the development of our great cities. Frederick Law Olmsted in 1898 courageously defied the rapid growth of New York City by building such a monumental and needful reservation in the very heart of that great city that no civic government or high finance will ever wrest this treasure from the people of New York; and again in Boston, Olmsted loyally supported by Charles Eliot, years ago laid the foundation for the Middlesex Fells, Franklin Park and the Fens, which lead the people of Boston out of the city life into suburbs for which Boston is noted. In these early days, Philadelphia also sensed the need of reservations in building Fairmont Park and highways leading out of the city.



A BIRDSEYE VIEW OF PARIS FROM A PHOTOGRAPH LOANED BY THE OFFICE OF EDWIN BERGSTROM, A. I. A., LOS ANGELES, CALIFORNIA

As a proof that Civic Planning became a practical necessity and not idealistic theory, other cities responded. In Cleveland, San Francisco, Chicago and Washington persistent effort has resulted in relief, at least temporary, in the problems of traffic and congested building, in grouping of public buildings and reservation of parks. In this work Daniel H. Burnham played a prominent part. In a lecture Mr. Burnham stated:

"Will not the people of a continuing democracy awaken some time to the fact that they can possess as a community what they cannot as individuals; and will they not then demand delightfulness as a part of life, and get it? The realization of this will not be long coming, if one may judge from the growth of public improvement in the last few years. The men of 1850 knew much, but those of 1910 know enough more to make their work seem marvelous in contrast, and we may be sure that the men of 1960 will regard us as we do our predecessors. But it is not merely in the number of facts or sorts of knowledge that progress lies; it is still more in the geometric ratio of sophistication, in the geometric widening of the sphere of knowledge, which every year is taking in a larger percentage of people as time goes on. And remember that knowledge brings desire, and desire brings action. A mighty change having come about in fifty years, and our pace of development having immensely accelerated, our sons and grandsons are going to demand and get results that would stagger us. Remember that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with ever-growing insistency; and, above all, remember that the greatest and noblest that man can do is yet to come, and that this will ever be so, else is evolution a myth."

Southern California is fast becoming a notable community in the greatest country in the world. Two of its chief attractions are the beauty of its country and the freedom of its life, Lved on the land instead of in the upper part of a steel structure. The wonders of the climate will be of no avail in the development of a splendid civilization unless the natural beauties and the open life are maintained. So long as home life obtains, industrial strife and labor controversies will be minimized; home ownership is a fundamental asset in industrial development. During 1922 a new house was built every twenty-six minutes of a working day in Los Angeles, and we would like to picture each one of these houses with its own garden of flowers and trees. In the meantime our land is being branded with the gridiron of the subdivider and our buildings grow higher and more cramped in their fight for space. How long will it be before there is no place whereon to grow grass, to plant flowers, to broaden streets or develop monumental architectural design. How many parks are there in our fast growing cities and towns and what areas will be left for the use of the people?

"There is indeed a charm and sacredness in street architecture which must be wanting to even that of the temple: it is a little thing for men to unite in the forms of a religious service, but it is much for them to unite, like true brethren, in the arts and offices of their daily lives."

Happily the problems of Administration Center are being intelligently considered and successfully solved in the cities of Los Angeles and Pasadena. But this is only a beginning. Before too late, grave consideration and vigorous action in coordinating and enhancing the many points of interest in the various cities must be undertaken; parks, playgrounds and centers must be linked together and made accessible. Now, when our cities are undergoing a great transformation, is the time to consider the beautification and perfection of their architectural development. To obviate the existing rectilinear arrangement of streets, even the smallest reservation of space or variation in straight line is important if skillfully handled. Grass, planting, fountain and water are applicable to small areas of the city as well as to outlying districts. The proposed subway stations will afford new opportunity for landscape and architectural details. The use of arcades for buildings in congested areas has proved practical in other cities and is peculiarly adapted to this southern climate. The application of good sculpture should not be restricted to parks, but should emphasize and give interest to important street junctions and places of memorial association. The design of commercial buildings may well consider the relationship with neighboring buildings. In other cities a precedent has been established, when areas are to be rebuilt, of making a comprehensive architectural study with a view to so grouping and designing commercial buildings that there is a compatibility and pleasing appearance in mass and detail.

Most important of all is the maintenance and appreciative treatment of the hills in and about Los Angeles so that the unusual and characteristic topography will not be obliterated. It must be remembered that architecture is not confined to building of structures, but "is a civic art, that is, the master art which coordinates the other arts."



PARIS AND ITS TREES AND FOUNTAINS. THE PANTHEON FROM RUE SOUFFLOT. 1900. COSTUMES CHANGE BUT BEAUTY IS ETERNAL



A WAR MEMORIAL AT STREET INTERSECTIONS, SAN FRANCISCO.

FRIEND OF MINE

You have bound yourself so closely round my heart,
Friend of Mine,
That it seems as if our paths could never part,
Friend of Mine!
Oft the vine forsakes the wall,
Stars have e'en been known to fall—
You are not like star or vine,
Friend of Mine!

You have played upon the lute strings of my soul,
Friend of Mine,
Singing blissful songs that through my being roll,
Friend of Mine;
There are silences somewhere,
Songless lips of mute despair—
Sing for aye your song divine,
Friend of Mine!

You have decked my life with roses red as flame,
Friend of Mine,
And of Paradise made more than just a name,
Friend of Mine;
Flowers fade, their perfume dies,
Visions pass from watching eyes,
But in heaven our roses shine,
Friend of Mine!

FRIENDSHIP

TWO happily married comrades, Western Australians, had just come from historic Europe steeped in its finest sentiment, deeply impressed by its accumulated treasures wrought by great souls who put poetry and beauty into their achievements.

Carrying these high standards in their minds, the travelers arrived in the land of the Stars and Stripes, and stepped into a tremendous whirl of commerce and mechanical success, and having investigated life under varied conditions in numerous cities, and charmed by the natural landscape they passed, finally visited the City by the Golden Gate, seething with varied types of people from all climes.

The wanderers found many interesting features in San Francisco, with its wonderful vistas, renowned park with its added attractions, and the adjacent country and fell under the spell. They especially enjoyed looking at the bookstores and in one window more than usually attractive their attention was riveted upon a lovely lyric of precious sentiment, enclosed in a decorative design; entering the store they became the happy possessors of this California souvenir of one of her most famous sons, to travel with them over the seas to the land of the fragrant eucalyptus, the bounding kangaroo, sunny Australia.

* * * * *

Motoring down to San Jose to bid adieu to a fellow Australian and his Californian wife, they stayed to dine, and just before they rose to leave, the host said he would read them a charming and favorite poem.

At the conclusion of the reading, the visitors' faces were radiant with smiles and exchanging gleams, exclaimed together "that is the poem we are going to place in our home, to grace our living room, to speak from the wall. It never occurred to us you knew the poem."

"On returning, after a long absence from home," said the host, "the first book taken from the case was a volume of verse, a California Troubadour, a personal gift to me from the poet, with his autograph inscribed therein," and, added the host, "no collection of poetry written in the English language would be complete without Clarence T. Urmy's 'Friend of Mine.' The more it is read, the more it is loved."

"The beauty of his soul glows in this exquisite poem.

It enclosed us all in its tenderness, and we bade each other a reluctant good-bye under its etheral influence.

CLAUD H. SIMSON.



THE MONUMENT TO ROBERT LOUIS STEVENSON, PLACED IN OLD PORTSMOUTH SQUARE, SAN FRANCISCO BY THE WRITER'S DEVOTED FRIENDS LED BY MR. BRUCE PORTER AND MR. WILLIS POLK.



THE CALIFORNIA TROUBADOUR

LOREN BARTON, California's etcher and painter, has made a sketch for the cover of *The Day That I Was Born*, a little brochure of Clarence Urmy's story, illustrated with poems and pictures of San Francisco. So charming is Miss Barton's interpretation of the spirit of California embodied in the story of the poet's early life and the vagabond singer, "French Louis," who figures in the tale, that the pencil sketch itself is here preserved in an engraving. From this sketch also an etching *The Troubadour* has been made in Miss Barton's inimitable technique, and now shown in the Zimmerman studio, Pasadena. With *Manuel, The Pirate* and *The Troubadour* to speak for her, the fame of this indomitable worker is spreading to the four seas.

The Troubadour will be done in heavy line and printed in gold on the cover of the book, now in press. Proceeds from this, the first posthumous reprint of Clarence Urmy's works, will form a continuous small addition to the fund now in the hands of a group of Mr. Urmy's friends in San Francisco, designed to build a beautiful monument to this first of California's native poets, in Old South Park, San Francisco, near which the Californian was born in 1858. Miss Ruth Royce, late of the State College Library in San Jose and now secretary to Dean Wilbur Gresham at the Cathedral office in San Francisco, has been appointed by the Dean to receive additional contributions to the monument which will symbolize the California Troubadour in bronze, and be an embodiment of all the mirth and joy in life and nature for which this friendliest of Californians stood until the day of his passing and for which his work in poetry, music and dramatic criticism will forever stand.

LITERARY SAN FRANCISCO

By MRS. W. C. MORROW

THE houses that were in South Park and on Rincon Hill were the homes of the rich and were filled with many treasures and works of art, but often one came across an unpretentious cottage or dwelling that outwardly was falling into decay, and presented a neglected and dejected front to the world. Set amidst desolate, windswept sand, they bore an outward air of poverty. Within, they contained many valuable articles: plate glass mirrors set in Florentine frames, lambrequins of rich texture hanging over curtains of filmy lace, oil paintings that might have graced any home, marble statues and marble-topped tables, bureaus and dressing tables and antique furniture—all in the best possible taste. Many houses held the square, old fashioned piano, Japanese lacquered screens, tables of teakwood, carved Chinese furniture, wonderful chests bound in brass and treasures from Indian and the Orient, as well as many handsome mementoes from their former homes. Rare china, rich,

(Continued on Page 26)

BLUE MOUNTAINS AND THE ART OF JOHN FROST

ALSATIANS have sung of the blue Alsatian mountains; and famed in song and story they live forever. Californians may well paint pictures of their mountains and praise them in song. For California is not only a Pacific Coast State, it is a mountainous State and the beauty of the blue hills and violet ranges, the uplift of the mountain fastnesses and the joy of mounting to Sierra meadows and camping among the silent trees make them, perhaps, the greatest boon of a Californian's existence.

Mr. John Frost, painter by inheritance, training, and innate genius and love of nature, has painted our California mountains in all their changing colors, but whether they show flat as a Puvis de Chavannes or stand out in all their ruggedness so appealing to a man's painter, he paints them as blue as they are and as we have always known they are, but have never before seen them painted.

Mr. Frost's own life abroad and in New York has given him command of all that the world of art has to offer in skill and technique. His life among the mountains, on the desert, or working in his studio has fitted him to express his appreciation of California's deep sources of beauty. "Straight painting," is a



A California Landscape by John Frost, Pasadena, Calif.



fellow artist's designation of Mr. Frost's canvases. So, as amateurs, we need not try to criticize but may enjoy Mr. Frost's paintings with clear consciences and revel in their actual beauty to our heart's content. Their beauty is indeed their chief appeal to the connoisseur of beauty; and herein does the artist show his skill in pleasing the public also, for he can record that delicate balance of color—golden dustcloud and purple distance, yellow sycamores against the pale-blue mountains,—blue and gold, California's own colors which give the sparkle to our winters and delight us whether found on canvas or in nature unadorned.

Like the Atlantic painters, Mr. Frost revels in the careful delineation of beautiful skies, and like the French he loves a screen of



LANDSCAPES BY JOHN FROST, WHOSE PAINTINGS ARE NOW ON VIEW AT THE AMBASSADOR GALLERIES, LOS ANGELES.

pollard willows showing a lovely distance between its filmy leaves.

But most of all his subtle skill lies in the composition of a real picture out of the pictorial elements with which California abounds; and California rewards him by an amazing appreciation of his fine landscapes, cool, unaffected and superb in their quiet mastery.

The purple shadow of an angel's wing
Is flung across the range and softly creeps
Adown the mountain-side; the rocky steeps
Are blurred with veils of amethyst that fling
Their filmy folds 'round barren spots that cling
To jagged slopes; the yawning canyon keeps
Fond tryst with Dusk, the windless forest sleeps,
With naught save one faint, long line lingering.

So, when the angel-shadow falls on me,
And from Life's landscape I am blotted out,
Ne'er to return to my accustomed place,
In Memory's haze let my shortcomings be
Concealed, forgotten, but may no one doubt
That I the line of beauty sought to trace.

CLARENCE THOMAS URMY, in *A California Troubadour.*



THE NEW OJAI COUNTRY CLUB

By HAROLD R. HESLER

WHEN you leave the main highway at Ventura and start up the winding road to "The Ojai" you leave behind the rush and roar of traffic, the confusion and mad hurry of the beaten paths of modern life. You enter another world once you have turned the corner just beyond the old Buena Ventura Mission in the quaint old town of Ventura-by-the-Sea. The road, seldom straight for any distance, winds on and up at an easy grade. A delightful rambling sort of road, that wins you before the first mile is passed, and invites you to stop and loaf in many a shady spot. Flocks of sheep loiter along the fences on either side and tiny lambs with wobbly legs that seem hardly strong enough to bear them, bleat plaintively for their mothers. The traditional black sheep is there too and the faithful shepard dog, alert and on duty. You are led gently on, forgetting the turmoil left behind, until you enter the matchless valley of the Ojai. Before you realize, the spell of the place is upon you—the quiet—the peace—the unspoiled beauty of it all holds you. Few places in California have so great an attraction. The charm of the place baffles and you cast about in your mind to know its secret. Is it the simple beauty of the valley unspoiled by man? Is it the remoteness from jarring noises of the streets? Or is it the spirit of peace that seems to brood over the whole valley? Whatever it is everyone feels its charm and everyone wants to linger.



THE HIGH ART OF ADAPTING ONE'S ARCHITECTURAL SCHEME TO ENVIRONMENT IS SHOWN IN THIS BEAUTIFUL CLUB HOUSE BUILT FOR THE OJAI COUNTRY CLUB BY WALLACE NEFF, ARCHITECT. PHOTOGRAPH BY MARGARET CRAIG.



THE OJAI COUNTRY CLUB. WALLACE NEFF, ARCHITECT, MARGARET CRAIG, PHOTOGRAPHER.

At first thought the idea of a modern country club, up-to-date in its appointments, gives one a shock, as something incongruous and wholly out of place, but so carefully and lovingly has the work been done that the charm of the spot has been greatly enhanced rather than diminished. Great credit is due the founders of the club, who conceived the idea and worked so harmoniously with the architect and decorator. A private drive leads from the main road to Nordoff, about a half a mile above the quaint little village, and winds up a green knoll right in the center of the whole valley, from which a commanding view is had all around the country on every side.

It is like standing in the center of a huge bowl looking out on every side over the valley to the softly folded hills and the high mountains that lift themselves beyond them. The knoll has been leveled sufficiently to provide ample parking space and to hold the building itself, and then drops gently away to the rolling valley below.

The club house itself is so much a part of the whole country side that you feel that it must have always been there. It is a low rambling, white-washed building with red tiled roof and flagstone terraces, with quaint wall fountain, nestling under a spreading live-oak tree, and corridors paved with old square red tiles, where lunch is served on bare brown, hand-made refectory tables, with orange mats at each place, to hold the gaily colored dishes. The crude old chairs with high backs and native California rush seats made from the California tules.

To have luncheon in such an environment and look off between the square supports of the low tiled roof, to the blue mountains and softly rolling valley and the brilliant California sky, is an event worth going miles to enjoy.

Inside the thick walls of the clubhouse, a blaze of color greets you. This is made necessary by reason of the fact, that the rough walls are a neutral tone—dull sandy white, like an old wall that has been time worn into a delightful soft texture. The heavy, rough-hewn beams, iron bound, are treated in such a manner as to give the effect of great age. In order to counteract the cold feeling of the bare walls and carry out the early Spanish spirit it was necessary to use gay color. Tones of burnt orange and blue and soft green have been successfully employed.

The roof timbers in the main living room are left exposed, while the ceiling in the dining room end is lower and made of wide rough boards, painted in dull Spanish colors, which give a warm glow to this end of the room. A high-back dresser of quaint design stands against the end wall of the dining room, and holds gaily colored Spanish plates and dishes.



A GLIMPSE OF THE OJAI VALLEY FROM THE COUNTRY CLUB. PHOTOGRAPH BY GEO. D. HAIGHT.

At the opposite end of the long room which serves both as living room and dining room, and is divided by folding screens which are a decoration in themselves, is the large fireplace with sloping chimney-breast running to the open roof. The simplicity of the fireplace adds to its interest. Its only ornamentation being a row of old Spanish tiles set at intervals around the opening. A huge iron ring set in the side hold the necessary poker and fire tools. The hand-wrought andirons hold four-foot logs. The light fixtures, door-latches and tall candlesticks are all curiously wrought in rusted iron. The doors are made of rough boards painted a brilliant blue and then glazed down to a soft greeny-blue making a delightful note of color in the deep recesses in which they are set. The windows too are set deeply in the thick walls, which helps to give the foreign and old world feeling that pervades the whole exterior and interior.

Neutral rugs and plain cool walls make possible the use of bright colored draperies at doors and windows. Long simple curtains of coarse hand-woven linen in broad stripes of orange and old green and brown hang in plain folds at these openings.

The comfort of the guests is not forgotten and deep chairs and couches are provided, covered in hand-blocked linens and rough textured materials of gay orange tones. Several hand-wrought Mexican chairs covered in native pig-skin lend delightful touches to the rooms. Writing desks with old brass candlesticks are placed in quiet corners. Long, low tables crudely made to carry out the atmosphere of early California days, are provided for magazines and papers; and on one of these, as a crowning glory, stands a great brass bowl piled high with fruits and vegetables, and bright leaves gathered from nearby gardens.

One could write on indefinitely about the Ojai Country Club, for there is an indescribable charm about the whole place and its truly matchless setting.

It is the sort of thing that must be seen to be appreciated. It has all the lure and beauty and romance of the early California days, when the Indians roamed over these same hills and the Padres walked a day's journey from one mission to another.

THE CLUBS

COUNTRY clubs are springing up all over the Southland of California and vie with each other in beauty of architecture and interior furnishing fitly representing the joyous, out-door life of the people. With the Women's club house they form centers of vital interest in our newest civilization.

But the women's clubs are still more substantial and necessary in their contribution to our social fabric; for it is within their charming walls that the women leaders are studying now the problems of home, education, and social manners and customs.

CALIFORNIA SOUTHLAND has undertaken to record these discussions and decisions whenever notable contributions are made; and to show, from time to time pictures of distinctive structures, planned by good architects and interior furnishers of good repute, under the direction of the women who use them.

On invitation from the Woman's Club of Covina, the editor spoke last month in that charming literary town on "College Life for Girls,' and was delighted to find that the President of the Club, Miss Helen Broadwell, is a Mills girl. At our request she has given the following terse opinion on the subject:

"In the first place I think the knowledge one gains at college is only a small part of the benefit one should obtain. College should be merely the beginning of our real mental and spiritual activity rather than the end. I personally believe that Mills College is a place that should accomplish this for the student, not only because of the excellency of the curriculum and the beauty of the surroundings, but because of the opportunity to be under the guidance of Dr. Reinhardt, Dean Ege, Mrs. Sweezy, Prof. James and other members of the faculty. I am very much in favor of the small college for this very reason. Individual students can then truly feel and know and benefit by their teachers.

There is a definite spirit about Mills which every girl who has been there surely must feel. I have known a little of some of the other colleges also, so I know my enthusiasm for Mills in particular doesn't rest in the fact that to me it is the only college!"

Miss Carolyn Jenning, now at Mills from Covina, has also sent to these pages excellent engravings of the campus and contributions from the Junior Year Book and the catalogue from which we have selected the following to give our readers from outside States an idea of California's foremost women's college.

COLLEGE DAYS IN CALIFORNIA

ONCE, when I was very young, our family received a catalogue from a gentleman's clothing house. It was a beautiful booklet. The gentlemen all wore peg-top trousers and flat hats and they nonchalantly strolled about in well known places in or about the city of San Francisco. I curled up in the family armchair and perused the booklet carefully, though I should have been doing my arithmetic—only too well did I know it. But it was the delight of procrastination, that half worried, half devil-may-care atmosphere, that made it all the more pleasant. I turned to page fourteen, and there, pictured in black and white, was the realization of one of my greatest dreams. There was a youth in one of "Our high-waisted models," a handsome youth he was, too. There was also a beautiful young lady, and the handsome youth was leading her past the campanile at Mills College. So this was all in the daily life of a college girl—the thrill of it. I knew immediately what my future should be. Although I was very young at the time I never forgot. It was this determination that held me through the agonies of high school "math."

Finally the day came when I was eligible for the great adventure. I became a Mills Freshman. I presently found that one does not come to college primarily to lead young gentlemen past the campanile, but the long-felt determination never faltered. Presently there was a "prom." I scorned the male infants from home. My room-mate offered me a "man." My first evening dress, a full moon, the man in perfect evening clothes, and the campanile chiming eleven seemed even more perfect than the picture of long ago. The night came. It was rainy. There was no moon. The "man" was only a bit different from the children at home. Only the chimes were stoically cheerful when they struck eleven. This was the only attempt of my Freshman year. It was a failure. I was despondent. I was overworked. I became a Sophomore man hater—and thus slipped by another year. Then I became a Junior, dignified, capable. I knew I could do it. A friend of mine sent out a friend of hers to call. He was an influential cub reporter on one of the dailies. In preparation for the occasion I took "The Brothers Karamazoo" under my arm and Hibben's "Logic—Deductive and Inductive" (Mathematics or Logic—three units under plan A—see page forty-five of the Bulletin) in my hand and went out and sat on the Oval. The scene of action should be near in this case. A serious academic air and the afternoon sun pouring over the shoulders of "El Campanil" as it chimed four seemed beautiful to me. I waited until only cold shadows fell upon the Oval and it was the dinner bell that finally called me away. I learned later that a frothy young Freshman had met my man as he came from the car and had kindly helped him to find me. They had hunted at the Lake, at Sunnyside, and all along the brook. I am still that Junior, but nothing has hurt my indomitable courage. It has just occurred to me that perhaps it is not essential that I be led past our campanile on foot. I have heard of the friend of a distant member of my family who is the possessor of a large and powerful car. Perhaps some day next year he will drive up to Senior porch, preferably when the roses are in bloom. I will come out with a rose veil over my little hat, and we will speed off in the large and powerful car, I waving triumphantly to my friends who will be hanging out of the front windows, and the gentleman busily stepping on the cut-out. We will dash past the campanile and out at the gate with a pean of victory from the Klexon.



But even here my common sense bids me stop and I know that my prophecy is false. The gentleman will be one of those reckless souls who have a noble disdain for all traffic regulations. He will complacently turn to the left as he comes upon the Oval, and we will leave quietly with a perfunctory wave of the hand to a few of my acquaintances at the library windows. My college days will be over.

But I know very well what will happen. After I have been out in the wide world for some time—how long I do not know, but some day when the under-graduates know me no longer—I will return to the campus. I will be led past the campanile by a staid and sensible business man who can no longer wear "high-waisted models"—and those few girls who do notice us will either say unkind things about my hat or smile tolerantly at an Indian summer romance.

Truer still, something tells me that it will be summer on the Oval, and there will be no one to see but Peter, the gardener.



THE EUCALYPTUS WALK ON THE CAMPUS OF MILLS COLLEGE, CALIFORNIA.

MILLS COLLEGE

MILLS COLLEGE belongs to that essentially American type of educational institution, founded by individuals to make possible the best development of individuals. Its history parallels the history of California. Gold was discovered in California in 1848. Four years later the earliest foundations of Mills were laid in Benicia. Developed by the strong personality of Mary Atkins until 1865, the foundation was purchased by Dr. and Mrs. Cyrus T. Mills, educators of long and varied experience. Dr. Mills was a graduate of Williams College under Mark Hopkins, and Mrs. Mills a graduate of Mount Holyoke under Mary Lyon. Daughters of the pioneers thronged the school in such numbers that it was necessary to seek a new site, and a large foothill acreage in Oakland was chosen.

In 1871 the opening of the building now known as Mills Hall was an event of interest in the chronicles of the day. In 1877 the founders deeded the school to a Board of Trustees. Later, as the public school system developed and took over secondary education, they realized that their best service for women lay in higher education, and in 1885 a College Charter was granted by the State of California.—Mills College Bulletin, Catalogue for 1923-1924.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

WHETHER because the month of February, even with leap-year providing an extra day, is the shortest month in the year and a reminder of the fleetness of time, or because such numbers of people are going abroad early this year, or because the long hoped for rains are scheduled for March, or just for no real reason at all the things to do seem to crowd and overlap one another both in Los Angeles and the smaller cities. Weddings, engagements, and private parties of all kinds were closely crowded by club and charity functions. The musical programs of the month were unusually attractive and the art exhibitions in all the galleries were varied and particularly interesting. The John Frost canvases at the Ambassador, Hovsep Pushman at the Cannell and Chaffin galleries, and Maynard Dixon at the Biltmore Salon offered a catholicity of choice.

ONE of the prettiest and gayest benefit affairs was the "Shawl Dinner" given at the Community House of the Assistance League. As many beautiful Spanish shawls are treasured by the descendants of the old families in Southern California it was a charming thought to have them the motif for a dinner, adding, as they did, floods of brilliant coloring, and awakening reminiscences of the days when a shawl and a fan were used to convey much more than words. Spanish shawls were not obligatory as the lovely lace ones of other lands were permissable but a sufficient number were used to bring again the dreamy flavor of a more restful period. And speaking of flavors, those of interest to an epicure were provided by the Spanish dinner which accompanied the shawls. The menu was selected and the arrangements for the dinner made by Mrs. Arthur Wright, one of the Estudillo family, which assured the preparation of a real Spanish dinner, and to be thoroughly in accord with the menu Mrs. Wright wore a complete Spanish costume including the mantilla.



DR. AURELIA RHINEHART, PRESIDENT OF MILLS COLLEGE, OAKLAND, CALIFORNIA.

THE new club house of the Flintridge Riding Club was opened February 16 with a buffet luncheon, followed by a club horse show and gymkhana. The club house was designed by Reginald Johnson, who is an enthusiastic member and who, with his family, was entered in the later show. Nothing so thoroughly emphasizes the existence of family ties, and old friendships, as the club affairs in and around Pasadena. This riding club, for instance, might almost seem an annex to the Valley Hunt Club, so many hold memberships in both. The sons and daughters of the founders of the Valley Hunt Club cling to that with great affection even though they may hold many other club memberships, which helps us to realize southern California is not made up entirely of tourists and apartment-house-dwellers but that through it all and underlying it all there is a solid foundation of real American homes, where the parents and children have the same interests and join in the same entertainments.

The Club horse-show gave a delightful example of this spirit in the "Family Group" entries, an entirely original and new idea with ribbons awarded the best and most complete groups. The blue ribbon went to the William Carey Marbles, with their four husky youngsters, while the Reginald Johnsons, Robert Fullertons, Jr., and Robert Leonards were all in the ribbons.

THE new "Fiesta Ballroom" at the Ambassador was the setting for the Bridge-Mah Jongg party, planned by the Hollywood division of the Committee on the Building fund of the Women's Residence Hall at the University of Southern California, and which was a most successful precursor of the "Two Hundred Dollar" luncheon at the Biltmore on March third. This luncheon, the clumination of the work of the committee, was made even more lucrative to the fund as, due to the generosity of an unmentioned donor the actual luncheon was paid for in advance and all the money received per plate was sheer gain to the building fund.

Dr. Aurelia Reinhardt, President of Mills College, Oakland, was the guest of honor and spoke delightfully of "The College Girl," who will benefit so decidedly through this Women's Building. Mrs. Albert Sherman Hoyt is the General Chairman of the Building Fund Committee and made her report of the assurance of even more money than the sum actually contemplated.

The Girls' Glee Club of the U. S. C. sang during luncheon, and later Josephine Lucchese, sang and sang again, responding most graciously to the appreciation of her glorious voice.

POSSIBLY again because of the unbroken stretch of sunshine, and desert like clearness of the air, the Valley Hunt Club announced "The Sheik's Frolic," In the Streets of Cairo, an Oriental Masque" on Friday evening February 29, as the Mid-winter ball. It is not probably that there is in Southern California another organization similar to this club in point of friendliness and old time hospitality, it savors much more of some old club of the old South, the friendships are of long standing, and, as is usual with such friendships, "long suffering and enduring."

The principal requisite for the success of a bal masque is that when the midnight hour for "unveiling arrives" there shall be no unpleasant surprises but the gayety prevail uninterrupted, therefore it is well to be in the hands of friends. The costumes rose to the cresendo of brilliant color and down the scale again, from grave to gay and back again. It may be the Chairman of the Ball Committee wanted to be assured of plenty of men that he chose the alluring designation, as surely few males would fail to appear when given this opportunity to qualify as a Western Sheik.

THE Annandale Golf Club also decided their February party should be a Masquerade, and as the date was the Saturday immediately following George Washington's birthday, the decorations and entertainment were closely allied with that period in our history. During dinner a Minuet, recalling the days of the powdered hair and the peruke, was given by classical dancers from the Shawn school.

THE third annual Los Angeles Horse Show, sponsored by the Southern California Riding and Driving Club, opened in the Arena on the Ambassador Hotel Grounds, February 23, and filled the last week of the month with innumerable gayeties. Dinner parties preceding the show every evening and gay and informal groups gathering for a "bite" before separating. The boxes, a hundred in number, held the most distinctive members of the social world from Los Angeles, Pasadena, Santa Barbara. The entrants were principally from this Coast, though a number of good horses were brought to the show from the East and middle West.

LONG BEACH centers much of its social life at present in and about the Hotel Virginia. At luncheon there the other day before Lucchese sang in the grand salon by arrangement of Miss Kathryn Coffield, with L. E. Behymer, one saw many other luncheons in progress and caught the sounds of laughter and applause from another dining room where Kiwanis and the Boy Scouts as its guests were holding "a banquet."

Presently a procession of young, upstanding and selected men filed past into the lobby; and we realized why Long Beach is so quickly finding herself now as a great business water front, as well as "The Beach", where the next generation of Southland Californians shall walk up and down before the sea and delight in all maritime and shore pursuits which their plainsmen fathers never knew.

Then we, too, filed out, and Lucchese sang! An American, born in Texas, and yet so subtly trained in the Italian method of singing that one had memories of Patti! With her voice so under control that she could stop it or trill with it or let it die softly out on the listening air. Lucchese sang *The Last Rose of Summer* much as Patti sang it; and yet her voice has so much more of the softness and sweetness of youth and also of that which we recognize as America!

AN interesting "At Home" was that arranged by Mrs. William Henry Anderson to meet her sister, the Princess Lazarovich-Hrebrelianovich (Eleanor Calhoun), who has been spending the winter here but who, owing to a physical collapse, has been unable to accept many of the invitations extended to her. The Princess gave too lavishly of her strength in a lecture tour undertaken for the relief of her adopted country but the rest she has secured here, and the warm winter, has resulted in a cure. As Eleanor Calhoun the Princess was known in this country and on the Continent, as one of the classic actresses, and it was an unusual treat to hear her read the Serb poem, "The Jugo Mother."

Apropos of the coming of the Drama League to Pasadena, one notes that before Ben Greet, Eleanor Calhoun—her sisters assisting—played al fresco, Shakespeare's Roselind at the homes of English friends.

SOUTHLAND

Woodrow Wilson

READING through the eulogies, the estimates and reviews of the life of our war president, and catching a glimpse of the letters of condolence which have come to Mrs. Wilson from every nation, every people, every individual leader fighting for human freedom in lands far and near, we can, even at this short distance from his death as a man, see the magnificent message which his resurrected spirit has left in the world.

Trained in all the best traditions of American ideals which our country has preserved and developed since colonial times; skilled in American theology, cognizant of our educational ideals, deliberately self-taught and expert in the methods of American politics which, as a finished scholar, he had turned to and mastered in all its deeper springs and its superficial masque and methods, this American—President at the time of a world war—represented our colonial descendants, and perhaps, in part, the other half of our population more lately come from overseas, in absolute unconsciousness of old feudal Europe as a factor in American affairs.

His touch with the old world, like that of thousands of other educated Americans, had been cultural only. Raised to think of Europe as our background in history, art and politics; steeped in the ideals of liberty, fraternity, equality which our forefathers had brought with them, our institutions had fostered, and which millions of new immigrants were hourly entering to share, the shock of guns and aggression found him stunned into a recognition of the unliberated millions which feudal Europe held behind her in the teeming lands of Russia and Siberia, in Persia, Asia, Africa, and islands of the sea.

In the sudden shock of this revelation and the convincing evidence of Germany's determination to enslave these peoples, we may see President Wilson become absolutely blind to everything at home.

What impatient thousands of free-born Americans had felt instinctively for months, what Roosevelt, in his closer touch with the heart of the world had known instantly, the President turned in his executive chair to grasp with amazed conviction, and rose to execute as the one thing left in the world to be done.

As the issue became clear and we finally entered, not a European war but a defense of humanity against European agression, President Wilson rose above the American people as the epitome of our traditional principles evolved during the first century and a half of American freedom.

Embodied in his slowly sent messages and the fourteen points was no League of Nations, no political comradeship with the continent of Europe, but rather a declaration of world-wide independence for all humanity. While the consummation of this universal liberation of slaves made the ideal of a League of Nations possible and feasible, it is evident now that to Mr. Wilson the main obscession was that of freedom for all nations such as is enjoyed under our own government by representatives of every race.

That he should later return to his own people and find them not following him was as astounding to him as was the impossibility of making European leaders see his point of view.

And yet, what a scattering of the seeds of universal freedom from old world traditions was accomplished by that determined hand! One man in so elevated a position could at that moment, while the world lay prostrate and fallow, implant ideals that had borne the test of a century among a people selected from every European tribe and nation. And what one such leader could do to consummate that desirable condition Woodrow Wilson did with singleness of purpose and world wide accomplishment.

All over the world there sprang up at his death a promise greater than the American plant of liberty that gave it birth—a prolific growth of seeds of freedom for humanity that shall never die.

The League of Nations as an issue becomes a mere bagatelle in the light of a greater, more necessary, more universal thing which was accomplished in the world by Wilson's simple steadfast conception of human rights. Nor can the mere party squabblings which hold us back from entrance into a League stop for one moment the growth of these implanted ideals in Europe, Asia, Africa and the islands and republics to the south.

For now we are quiescent while the sown seed starts. But when our turn to act shall come again may we be ready, measuring up to the words of our war President when he said at Baltimore in April, 1918, with eyes open to Germany's selfish infamy: 'I accept the challenge. I know that you accept it. All the world shall know that you accept it. It shall appear in utter sacrifice and self forgetfulness with which we shall give all that we love and all that we have to redeem the world and make it fit for free men like ourselves to live in."

A Man's Job at Home

AUGUST VOLLMER, who now heads the police force in Los Angeles, is a policeman. He is not a politician. All of his time is devoted to what he is paid for by the citizens of Los Angeles to do—protect their interests, lives and property. And he is doing a splendid job of it.

Such is the opinion of the Hollywood News, and with this opinion the best citizens of Los Angeles agree. Hollywood's sanction to any man's work is of value, because here live a large proportion of the most up-to-date and interesting people of Los Angeles. Hollywood is the seat of the State's Southern Branch of the University of California. Under Dr. Ernest A. Moore and a corps of experts such as only the State can command, its influence in the city is manifold, crystallizing thought, setting high standards of education, morals, and of scholarship.

Here, too, is the Community House of the Assistance League, whose social and philanthropic energies send out life lines to the poor and suffering in a highly intelligent way, reaching in its broad charity and through the recent work of Mrs. Willoughby Rodman in Europe, even to those intellectuals, Russian refugees whose potent contribution to civilization threatens to be lost to the world.

Thus, The Hollywood News, in its frank statement of Chief Vollmer's mastery of the situation, represents us all in our response to the following letter:

Editor, Californnia Southland,
Dear Sir:

Captain of Detectives George K. Home has compiled a citizens manual for the guidance and assistance of persons who wish to co-operate with the Los Angeles Police Department and who may he in need of certain basic instructions which will enable them to protect themselves and their neighbors.

Following a consultation with Chief of Police August Vollmer, Captain Home compiled a manual and was planning to have it printed at his own expense. At the same time the Security Trust and Savings Bank offered to publish, at the expense of the bank, several thousand issues of a booklet or manual suitable for householders and so arranged that it could be attached to a telephone directory for frequent use.

The most desirable form of publicity is that which may be obtained in a newspaper or local publication or a "class" publication, and we, therefore, are suggesting to you that it would be a favor to the Los Angeles Police Department and to your readers if at some time you would run either in full or in part the article marked and enclosed herewith. This article is not copyrighted, and is the property of all editors and all citizens. We would be very glad to have you use this material and believe it would be of the utmost value to your subscribers.

Yours truly,
AUGUST VOLLMER,
Chief of Police.

Homes

THERE are in these United States two distinct ideals of home. Developing in New England and in the old South, these ideals have been carried across the continent, mingling as they married and adapting themselves to conditions met with in pioneer life.

Here in California where all ideals meet and wage war and expand or go down to oblivion, we have a fine view of the conflict and opportunity to see the evolution which comes from a survival of the fittest to survive.

To the New Englander home is a place to which one retires to gain rest and strength for daily duties; to the Southerner, home is the place to which one brings all that is best in one's world.

OPINION

From his home, as his citadel, the New Englander has gone forth, and still goes to conquer the wilderness or the world for himself and for humanity.

In California we have no traditions—excepting those we brought with us or our immediate forebears did. And yet the making of homes is at present our main business. From the New Englander we learn to organize the community in which we live, that our homes may be surrounded with quiet and peace and the state preserved.

From our glimpses of the old Southern home which we catch here and there in a great movie pageant or in our art studies, we gain a vision of a focus for all our desires to make others happy and to share our native hospitality with our little world of friends.

These two ideals working within our efforts to make homes, determine the arrangement and size of the rooms—the placing of the furniture, the hours of work and play. Combined in the hearts of Californians the inherited instincts for home are drawn from north, south and the trying pioneer life of the west and are evolving a generous and efficient home life in California.

The Simple Elemental Things

"The simple, elemental things belong to the infinite and the eternal."

RECENTLY the privilege was mine to read in manuscript a sermon written by a well-known local minister. After a careful reading I came to the conclusion that the quotation above was to me the most precious part of the entire sermon. In that one sentence is the profoundest truth, a treasure house of great riches, material for dozens of splendid sermons.

What are the simple, elemental things of life? The privilege of beholding the gorgeous tints of the morning and evening sky, the great joy of being alive to greet each recurring day, the pleasure of listening to the solemn surge of the wind through the boughs of the mountain pines, a keen anticipation of the work of the morrow, a never-failing delight to walk in woodland ways, and the treasured happiness of old friends, old books, and old memories. All these are simple, elemental things fraught with all the possibilities of the infinite and the eternal.

If only those who seek happiness in pursuits that give no lasting pleasure, those that clutch at the shadow instead of the substance of things, those whose days are spent in an empty round of excitement, gayety, and frivolity, could but realize the full significance of the sentence quoted, what a different world this would be! We need the satisfying assurance that the simple, elemental things are the real and permanent things of imperishable value in these hectic, feverish days when the earth beneath and the heavens above are constantly searched for new lures and greater thrills. If only we might reverse the modern tendency and elevate the commonplace instead of degrading the excellent!

Nature intended us to live the simple life, to find our pleasures close at hand, to revel and rejoice in the humble routine of the day; but the tendency is to reach out for wider and emptier experience, to spurn the lowly, to ignore the true worth of humble things, and to seek restlessly for what are falsely considered the larger prizes of life.

A few weeks ago on a joyous adventure in search of the simple and elemental I turned to the untracked wilds of a trailless canyon over in the Tejunga. All the primal delights of pioneering were mine—of blazing my own trail, of erecting a rude shelter and gathering wood for the evening fire. To me no activity of modern life can afford the lasting pleasure or the deep and abiding happiness this experience furnished. To lie upon my bed of dried bracken and gaze upward at the starry expanse of the heavens, to breath the sweet, pungent odors of wood-smoke, and to rejoice in the great silence broken only by the occasional soughing of the night wind—here indeed is life earthy and elemental, sound and sweet, breathing of the infinite and the eternal.

ERNEST BISHOP, Anaheim.

The New Doctrine of the Trinity

CONTRARY to the old tripersonal doctrine, and contrary also to that dreary pantheism which doubts or denies the Divine Personality, the New Theology as expounded by Swedenborg, teaches the strict personal unity of God. It teaches that He exists as one Divine Person, in whom nevertheless is a Trinity represented in Scripture by Father, Son and Holy Spirit. This, however, is not a trinity of persons, but of the great essentials in the one Divine Being—Love, Wisdom and their Proceeding Operation—corresponding to the trinity in the natural sun, of heat, light and their proceeding operation, and illustrated also by the trinity in man who was created in the image and likeness of God; the trinity, that is, of soul, body and their resultant activity, or of will, understanding and their joint operation.

How perfectly this new doctrine of the Divine Trinity is illustrated by the trinity in the sun of our world, may be seen from their correspondence. The heat of the sun corresponds to the Divine Love, which is the all-begetting principle signified by the **Father**; for love is a spiritual heat. The light of the sun corresponds to the Divine Wisdom of Truth, which is the form or manifestation of love, and is what is signified by the **Son**; for truth is spiritual light. And the proceeding operation of the sun's heat and light corresponds to the proceeding and constant operation of the Lord's Love and Wisdom, which is what is signified by the **Holy Spirit.**

This Trinity finds an illustration, also, in the will, understanding and action of every regenerate man. For man is regenerate in the degree that he is created anew after the Divine likeness or in the degree that the love in his will is an image of the Divine Love; the truth in his understanding an image of the Divine Wisdom; and the sphere of his activities, an image of the sphere of the Divine Beneficence. Man, therefore, when he becomes through regeneration a **living soul**, is a perfect image of the Divine Trinity. Hence, we read that "God created man in his own image." If, then, a true man is an image of the true and living God, he must needs be an image of the trinity in God. And we can best learn the nature of the Divine Trinity, therefore, by contemplating its image in man.

This new doctrine is seen to be at once rational and intelligible; and it will be found, on careful examination, to be equally Scriptural. It enables us to see clearly what is meant when it is said that the Father and the Son are one. They are one as heat and light are one in the sun, or as the soul and body are one person. We see, too, that the Son brings the Father forth to view (John i. 18) as light is the visible manifestation of heat, or as the body brings to view the otherwise invisible soul. And we can understand what is meant when it is said, and why it is said, that no one cometh unto the Father but by the Son (John xiv. 6); for no man can approach or contemplate the absolute Divinity (the Father), except in or through the medium of something suited to his finite capacities—something accommodated to his state and needs; and this among Christians is the Divine Humanity (the Son).

Moreover, it presents God to us as a divinely human Being or Person—as a Divine Man. It affirms that the attributes of love, wisdom, mercy, holiness and the like, imply personality, and cannot be predicated of anything but a person. We cannot even imagine love or wisdom to exist apart from the person who loves, thinks and is wise. Nor should we think of applying the adjectives, righteous, holy and just, to gravitation, heat or electricity—to anything, in short, but a self-consciousness and rational being or person.

The personality, then, but not the tripersonality of God—his absolute oneness in essence and in person, in Whom, nevertheless, are three inseparable essentials—this, coupled with the assumption and glorification of the human by the Divine, is the central doctrine of the true Christian religion, according to the teachings of the New Church.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

HORSE, AND THE MAN!



MR. AND MRS. WILLIAM CAREY MARBLE IN THE RING AT THE CLUB HORSE SHOW, THE AFTERNOON OF THE OPENING OF THE NEW FLINTRIDGE RIDING CLUB, PASADENA, THE MIDDLE OF LAST MONTH.



A GROUP OF SANTA BARBARANS WHO THOROUGHLY ENJOY THE MANY BRIDLE PATHS AND TRAILS SECURED FOR THEM THROUGH EFFORTS OF THE ASSOCIATION, UNDER THE PRESIDENCY OF MRS. MARTHA BOWERS.

UNLESS you have watched closely the growth of interest in the horse and horsemanship for the past two years you must have been amazed at the wonderful showing made by the third Los Angeles Horse Show last month. This show is sponsored by the Southern California Riding and Driving Club, and supported by the cooperation of all owners of good horses, not only on the Coast but through the Middle West States. Throughout the six days the show was uniformly good and pleasing to both the novice and the intimate. Perhaps the former was the larger class and more apt to applaud appearance than real merit, as the judges saw it, but with more horse shows we will all learn more of the history, and real relation, of the horse to the man of the past as well as of the future. We have no reason to fear a lessening interest in the horse, partieularly with Washington leading the way in the example of President Coolidge who is the first president to ride sinee Mr. Roosevelt. The saddle horse, is foremost, of eourse, as it is riding rather than driving in which all club members are interested. Wonderful saddle horses were included in the show in both three and five gaited



MISS JANIE VANDEVEER, DAUGHTER OF H. D. VANDEVEER, ON HER FAVORITE MOUNT.



"DON," OWNED BY ROY BAYLY. OWNER UP. MR. BAYLY AND SMALL DAUGHTER RODE IN THE SHOW AT FLINTRIDGE RIDING CLUB OPENING.



"EDNA MAY'S KING," OWNED BY REVEL LINDSEY ENGLISH. OWNER UP. ENTERED IN SHOW.



THE ATTRACTIVE NEW HOME OF THE FLINTRIDGE RIDING CLUB, WHERE GROUPS OF ENTHUSIASTIC HORSEMEN AND WOMEN MEET FOR A CANTER AND LATER FOR TEA, LUNCHEON OR DINNER, AS THE HOUR DEMANDS. REGINALD D. JOHNSON, ARCHITECT.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



NOT JUST A STRING OF HORSES BUT A LINE-UP OF MEMBERS OF THE FLINTRIDGE RIDING CLUB, PASADENA. A CASE OF BEING AMONG AND ON FRIENDS. TOM LEE, H. ORMSBY PHILLIPS, ROY C. BAYLY, JACK FROST, MRS. WILLIAM CARY MARBLE, MR. WILLIAM CARY MARBLE, REV. C. RANKIN BARNES, MRS. C. RANKIN BARNES, MRS. ROBERT LEONARD, MR. ROBERT LEONARD, MR. R. MONTALBODDI, MR. ROBERT FULLERTON, JR., MR. REGINALD D. JOHNSON, MISS MILDED LANDRETH, MRS. ALFRED WRIGHT, MR. ALFRED WRIGHT, MRS. JOHN MACFARLAND, MR. JOHN MACFARLAND, AND MISS LACY.

classes. The latter having a special appeal to one reared in the South, either Kentucky, Mississippi or Alabama, where it was, and is, necessary to cover the acres of plantations on a horse, in the shortest time possible with comfort, and to this comfort the horse whose



MRS. MARTHA BOWERS, WHO IS PRESIDENT OF THE "BRIDLE PATHS AND TRAILS ASSOCIATION" OF SANTA BARBARA, SECURED MORE THAN FORTY MILES OF TRAILS TO THE MEMBERS.

gait includes the rack or single foot, the running walk and the fox trot, adds materially. A Southerner rarely appreciates a trot, and does not agree with the English view of rising to one.

The Santa Barbara Annual Horse Show, scheduled for March 5, 6, 7 and 8, will include a portion of the same horses and a number of local horses not shown here. Both of these shows are social events and lead to many



"CONTENT" OWNED BY WILBERT MORGRAGE. MRS. JACK FROST UP

charming dinner and supper parties, preceding and following the show. Hospitable hostesses of the West do not need reasons, other than their own choice, for entertaining their friends, but it is pleasant to have such a spirited background as a horse show to a party, whether it be dinner, supper or midnight toddle.

With all this gayety an obligation is also assumed as each year some charity is enriched by the proceeds; this year the Disabled Veterans of the World War are the beneficiaries.

Horsemanship of the highest type, and the almost unbelievable quick response of the pony to the rider, was seen during the past weeks at Midwick in the Polo Tournament. Thousands of people gathered for every match, proving the rapid growth in popularity of this game so comparatively recently introduced into the United States.



FRED KLEY ON ONE OF THE CLEVER "MUSICAL CHAIR" PONIES, OF THE HORSE SHOW.



EVERY TYPE OF PARTY TO BE EVOLVED BY A CLEVER WOMAN HAS BEEN GIVEN AND ENJOYED IN THE COCOANUT GROVE OF THE AMBASSADOR HOTEL, AND YET WITH EVERY SUCCEEDING WEEK SOME NEW FEATURE IS INTRODUCED AND SOCIETY ADMITS A NEW THRILL.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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CIVIC CENTER

"Dear Mr. Truesdell: You ask for a report on what occurred at the meeting of the Architectural Club, February 19, in regard to the debate on my plan of the civic center.

"I will not assume to make an unbiased statement. The great courtesy to me and the unfaltering loyalty to the scheme, as presented, by all there present, with some noticeable exceptions, compel me to state that I was quite annoyed. Like the lull before the storm, the sweet calm of acquiescence has its drawbacks.

"The exceptions were made by leading members of the younger set in the profession. "Someone said that the plan was pretty fair, or words to that effect, but really wasn't a civic center plan. Reasons were vague. I suspect that "someone" wanted to be kind to me, so said that it was necessary to have a group of buildings in order to have a civic center. I pointed out that the Good Book has stated that 'when two or three are gathered together,' a fairly good working basis is obtained, and that my plan indicated seven or eight main buildings about one square.

"Another speaker felt that the plan was all wrong, but couldn't state just why. I think that careful study of the plan by this gentleman would have developed many reasons as good as those of "Someone" No. 1.

Still another pointed out some radical deficiencies in the traffic phase of the problem, which could have been righted, I am convinced, had there been a steam shovel on the premises.

"In conclusion I may add that I sincerely feel that the five years of intermittent work represented on the plans presented a too complex solution to be fairly understood on the short notice afforded at this meeting. I realized afterward that I, myself, had not had the time adequately to present the problem at this meeting. In justice to all of those who were kind enough to speak I wish to say that I honestly believe the plan, like any other plan, open to criticism, and that it could be greatly improved by the advice of experts who would give the same amount of study to the problem. The reason for the moderate criticism of the plan was largely due to a high sense of professional courtesy and sportsmanship, which prevented criticism of an, to them, undigested solution.

"Enclosed please find statement of my views regarding the plan.

"Sincerely yours,
"WM. LEE WOOLLETT."

CIVIC CENTER PLAN OF LOS ANGELES

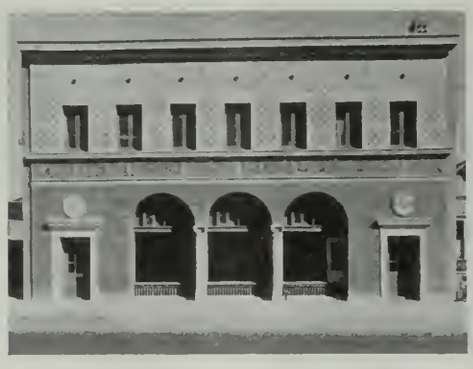
Wm. Lee Woollett, Architect

The plan will be discussed from the point of view of "visibility," "accessibility;" "traffic," "cost," and "flexibility."

A practical way to attack a complicated and involved problem of this nature is to ignore the question of cost until the requirements are solved on a theoretical basis. Afterward, by a process of pruning, to limit the expense to the necessities. In this way, element by element, the cost may be measured against the practical results to be obtained.

This plan is in sketch form and incorporates many changes, suggestions of leading engineers and architects and citizens of Los Angeles, made over a period of years. The plan has not been subjected to the analytical process of pruning, suggested above, and requires that labor before becoming a finished solution. The author has aimed, however, to make the plan valuable as a working basis for further investigation. Whether this plan is feasible or expedient is aside from the technical, academic solution presented. These last two considerations involve questions of law and politics.

The present County Court and Hall of Records should be altered or moved to make way for two State buildings. These buildings are badly placed for either a utilitarian or aesthetic solution of the problem. However, should the County Court building be allowed to remain, there is a way to bring this building into the group in a pleasing manner. (See Plan "B"). In fact the solution of this part of the problem presents a very attractive angle. By extending Wilmington Street into a boulevard, for the purpose of intercepting the Sunset Boulevard traffic, and thus relieving the congestion at the Plaza, we are enabled to develop a secondary axis terminating at the City Hall. By additions and alterations to the County Court building, this building could be brought into harmony with the Civic Center. The proper definition of the angles of the building on the plan, and a new facade, is all that is needed to make this old building a real asset.



OFFICE OF THE CLUB, 818 SANTEE STREET.

There are five practical reasons for the grouping of the buildings of the Civic Center as shown:

First, Visibility—Principal elements of the Civic Center may be seen on the axes of the five principal main streets of the city, thus lending a charm and meaning to the city plan as a whole.

Second, Accessibility—The various elements may be approached easily from main traffic arteries, yet do not interfere with same.

Third, Traffic—The traffic conditions are immeasurably improved. Perhaps the most vital element is the question of traffic. The proposed City Hall and certain other proposed buildings are therefore placed upon a site entirely out of the congested business district. The office building portion of the proposed City Hall is shown on the north side of Broadway, being in contact with a commercial thoroughfare and forming the base of a monumental element placed above the level of this office building and to the rear of same, (on the axis of Hill Street). Other public buildings, as for instance the educational group, which do not require intimate contact with the commercial thoroughfares, are placed on the high ground over the tunnel. The area occupied by these tunnels (the Hill Street and Broadway tunnels) thus serves two purposes. At one and the same time they serve the noble purpose of sites for public buildings, and are used practically to relieve the traffic congestion.



MR. WARREN HOAK, CLASS '26, UNIVERSITY OF PENNSYLVANIA, A TALENTED CLUB MEMBER.

Fourth, the value of the land suggested for occupation by the public buildings is less than the flat land of the contiguous, congested business district, where traffic conditions are already intolerable, and which in the future promises still gretaer congestion. The cost involved in this plan, which includes certain areas over the Broadway and Hill Street tunnels, obviously represents millions of dollars less of value than a similar space laid out entirely on the lower levels. To ascertain the cost of carrying out the engineering features, an intimate and extensive survey far beyond the scope of these rough sketches would be necessary.

Fifth, Flexibility—The spaces on the lower levels, devoted to parkway, monuments and their approaches, and so forth, are adjuncts to the utilization of the higher ground, desirable and necessary for many reasons. Parkways and monuments, as they are used in this plan, will contribute to the actual values of contiguous commercial property, even as Pershing Square has contributed to the values about Pershing Square. These areas on the lower levels are available in the future, as the congestion at this point increases, for widened traffic ways, for subway stations, and other utilities of a metropolitan center. Therefore, one of the greatest reasons for this plan is the "flexibility," and the future utility of the scheme. Moreover, it is true, that by using a small portion of the hills over the Broadway and Hill Street tunnels, other areas to the north and west are automatically made available, at a minimum cost, for future growth and extension of Civic Center elements. This may be done without interfering with the main arteries which necessarily must remain on the lower levels.

CONTINUED ARTICLE BY EDWIN BERGSTROM

First: The securing the job. The usefulness of the architect to society becomes greater as his imagination and accurate vision originates the job; he performs no more commendable economical function than that of suggesting the development of a property that will be profitable to an owner and creditable to the community. This function will suggest distinct subdivisions of work in this first department, many of which in the larger organizations have active managerial heads.

(a) An exact knowledge of real estate and its values, of rents and operative and maintenance costs of buildings, of the amounts chargeable to their depreciation and obsolescence, of the needs of the community for various kinds of building, of conditions in other communities which might give suggestions and, finally, a vision of the future of the community and an imagination to plan its devlopment.

(b) An exact knowledge of the financing of building projects and the qualification to bring properties and finance together and to work out with the owner and financial interests the financial schemes that will properly develop the property to economic use.

(c) An exact knowledge of the costs of materials and labor and workmanship and the ability to appraise quantities, so that an accurate estimate of the costs of the proposed work can be given

an estimate so accurate that it would correctly guide the entire building operation and would protect the total expenditures of the owner just as surely as if the architect assumed that function of guaranteeing the costs of construction which belongs to the contractor.

(d) A development of a selling system so that there may be properly placed before the public an accurate account of the ability of the architect and the quality of service given by him.

Second: The planning of the job. The organization of the architect must immediately make available to him all laws and ordinances bearing upon the problem in hand, and the solutions of similar problems by other architects; the architect should by various and continuous studies and consultations arrive at a development of the property that would give beauty to the building; that would give light and air to its occupancy and insure to each of the human beings using the building an abundance of these two essentials to right living and right working; that would insure stability and economy of construction and operation and maintenance and a maximum earning capacity. All essentials of the problem and design should be fixed and agreed upon at this stage of production, in order that the working drawings shall be a steady development of the preliminary sketches.



VESTIBULE FOR AN ART CLUB DESIGNED AND DRAWN BY WARREN HOAK '26, PENN. RECEIVED FIRST MENTION IN ARCHITECTURAL DEPARTMENT AT U. P.

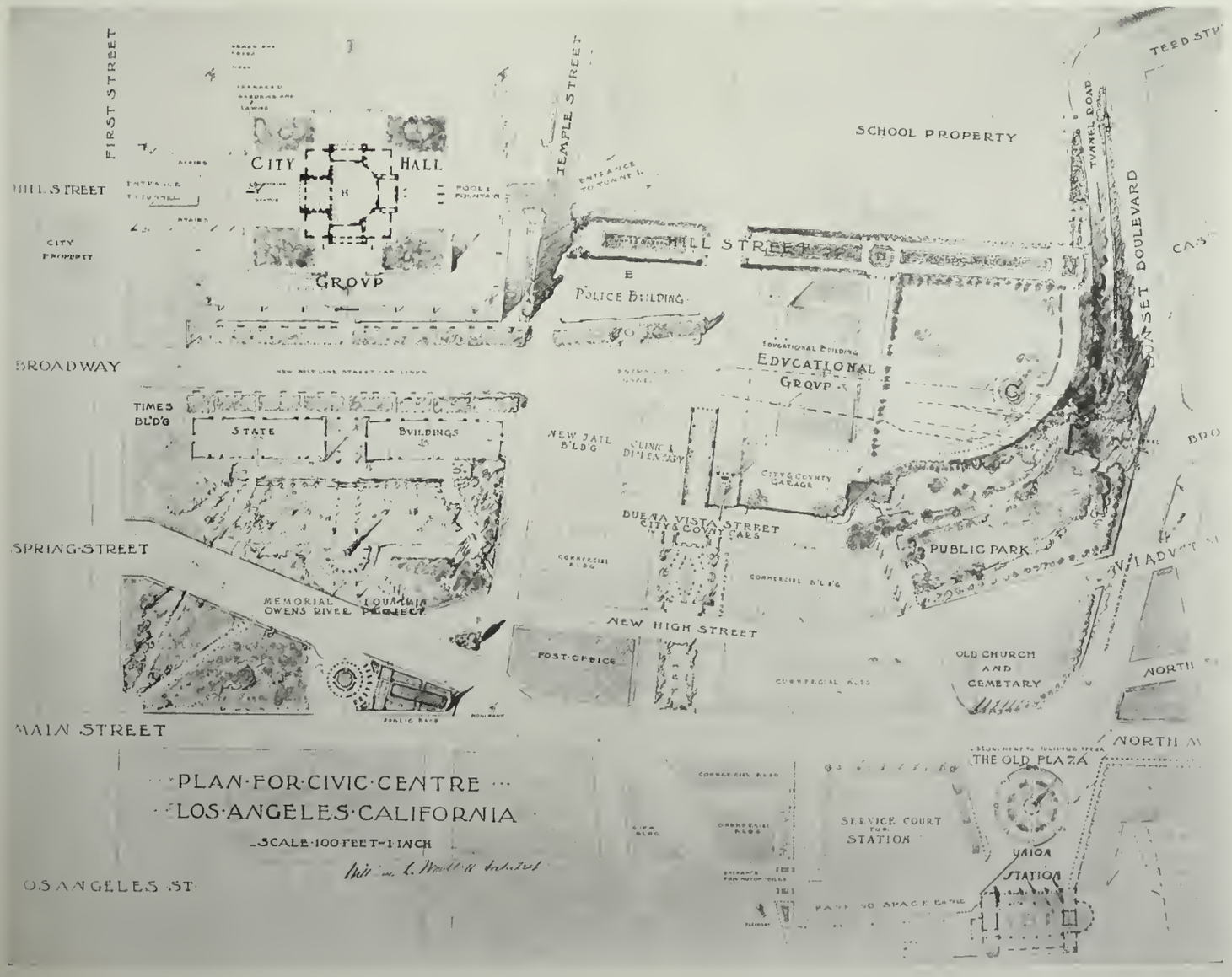
Third: The labor of the job. This department of the architect's organization is generally the most intangible and poorly organized part of his business. This in spite of the fact that it is responsible for a very large proportion of the ultimate cost of the architect's practice. In preparing the working drawings and specifications, two distinctive functions of production, each should be thoroughly systematized and constantly checked back one against the other for errors or commission and ommission.

The production of drawings involves these clearly distinct functions:

(a) Sanitary work, with many subdivisions of work and responsibility such as the correct and accurate designing of the water, plumbing, waste, drainage, gas and other systems.

(b) Structural work also with many subdivisions such as the designing of structural steel, reinforced concrete, masonry and wood framing.

(Continued in April)



CALIFORNIA HOMES AND

THE ROOM AS A COMPOSITION

By EDITH HYNES, *Consulting Decorator*

WHEN we consider the part that inanimate things must play in the home, and how intimately we become associated with these outward symbols of our inner life, how do we dare to take the matter of interior decoration lightly?

Deep as the homing instinct is the wish of most normal persons for appropriate surroundings. Living with lovely things, it is not difficult to learn to feel their appeal. It is not hard to pass judgment upon a completed house, but to choose comfortable and durable furnishings and to assemble them harmoniously, is quite another story.

"I do not know how good it is, but it is what I like" falls rather flat today when the very school children know that good architecture and good decoration are but individual expressions of fundamental truths.

Considering the house itself as a background for the activities of the home, we find that everything in it may be classed as either positive or negative, the family with their activities and their household gods forming a sort of pattern against the subordinate element of walls and floors. From a pictorial point of view, the room should tend to accentuate those who use it. The walls should be treated in their negative aspect as spaces, plain, high keyed and not too vivid. This will emphasize paintings, flower arrangements and other things of interest. There is a wide range of grays, ivories and putty tones from which to choose if the wall is to be painted, tinted or papered, and if it is to be panelled in oak or any of the duller woods, softly antiqued finishes will have a mellow quality desirable in certain rooms.

There is always one place in the room where each piece of furniture will receive the best light for its purpose, and at the same time look properly balanced. Artificial light should be so placed as to supplement the daylight, coming from the same general direction by night as by day. This will do away with ceiling fixtures and save the eternal shifting of furniture. Reading lamps placed close to chairs should be so shaded as to produce a glow at night which shall take the place of the sunlight.

With the two eye levels as the normal line of interest, and with doors and windows and the larger pieces of furniture as the dominant notes, we can compose each room with the same rhythmical lines and relationships of light and dark as those governing pictorial composition.

Old types of furniture are hardly ever improved upon today, but in every one of the historic styles there were some very ugly examples. These belong almost anywhere but in the home. The older styles are more beautiful than those of modern machine-made furniture because things done by hand usually have more feeling than those evolved by lathe and jigsaw. We have a choice of the rather cruder textures of the fifteenth and sixteenth centuries, and the more delicate lacquers, silks, and gessos of the seventeenth and eighteenth, if traditions are to be followed at all. Instead of merely copying blindly, how much better to gather from those workers of the past the essence of their art, from the Greeks their law of subtle proportions, and from the Japanese their knowledge of space as a design element.

With a worldful of fine styles to select from and with a determination to collect only such things as will bear the test of time, the beauty of each home should become a definite asset towards the accomplishment of the things home stands for.

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GARDENING MANUAL

THE GARDEN IN CALIFORNIA

ALLISON M. WOODMAN, *Landscape Designer*

CALIFORNIA occupies a unique position in respect to gardening. It is possible to have a succession of flowers in the garden throughout the entire year; some varieties of roses bloom almost continuously eight or nine months of the year; some kinds of flowers will bloom a second or even a third time, if the old stalks are cut down to the ground; a few kinds can be made to bloom out of season; successive sowings of seed of certain kinds of flowers at intervals of several weeks apart will prolong their blooming season. Besides the many fine native shrubs and trees, a wealth of exotic, evergreen shrubs of the broad-leaved type is used in planting. The orient, too, has given us many evergreen berried shrubs, beautiful alike in foliage, flower and fruit.

More use should be made of native materials, especially in naturalistic plantings. The California Live Oak is one of our most characteristic native trees, while either the Redwood or the California Big Tree, both Sequoias, as yet not extensively planted on estates, may form a very interesting motif for the shrub plantings. There are many other native trees and shrubs, blending in nicely with these trees, which can be used to advantage. Care must be taken that the introduction of exotic evergreens or of palms, which are very foreign in character to these native evergreens, does not destroy the natural beauty of the surroundings.

So overwhelmed are we with these rich resources at our command that frequently we fail to appreciate them fully, with the result that our gardens are haphazard affairs, rich in plant material, but lacking in beauty. By giving a little thought to planning the garden, and by expending sufficient energy and devoting enough time to gardening, wonderful results can be achieved.

Although the flower and shrub borders form the most important features of the garden, a space should be reserved for vegetables, fruit trees, and vines, where the limits of the garden permit. These utilitarian features can be made to fit in very nicely with the general garden scheme even on a small place, and become a source of pleasure as well as of profit. It is not imperative to plant fruit trees in straight rows; in very informal plantings fruit trees like apples add an air of hospitality to the grounds when planted near the borders of lawns. An old, gnarled apple tree may even be used to remove the austerity of too formal a setting.

Gardens are not lived in enough in California. A portion of the garden should be screened off from the public by intervening shrubbery, by a lattice fence, or by a wall of some sort. A simple summer house or covered seat containing a tea table will add dignity and grace to the garden, and also act as a gathering place for friends.

(Continued in April)

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

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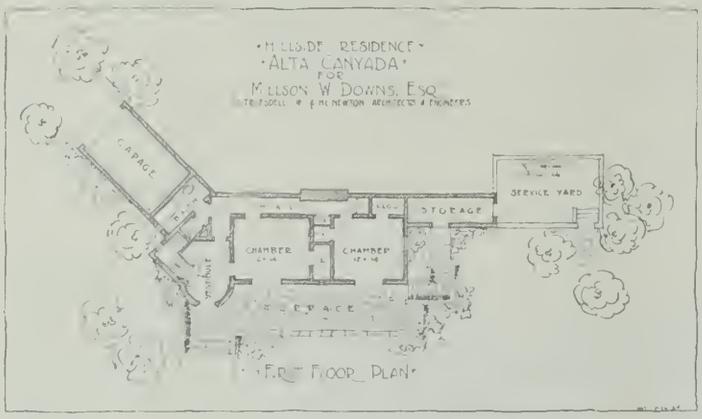


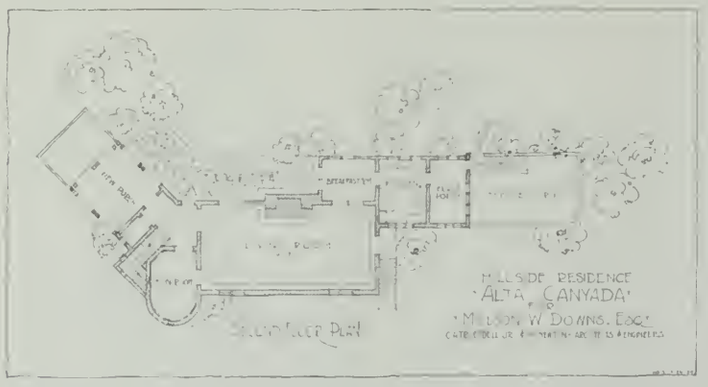
THIS CHARMING HILL FARM HOUSE BY CLIFFORD TRUESDELL AND H. O. NEWTON EMPHASIZES IN A MOST DELIGHTFUL WAY WHAT OUR CALIFORNIA ARCHITECTS CAN DO WITH OUR INTERESTING HILL SIDES WHEN ONCE THEIR TALENT IS REALIZED AND USED.











THESE FOUR HANDSOME HOUSES ARE BY TRUESDELL & NEWTON. NO MORE DELIGHTFULLY DISTINGUISHED HILLSIDE HOUSE HAS BEEN PLANNED IN SOUTHERN CALIFORNIA THAN THIS LA CANYADA RESIDENCE BY THESE LEADING YOUNG ARCHITECTS. IT IS BEING BUILT FOR MILLSON DOWNS, ESQ. WHEN IT IS COMPLETED WE HOPE TO PRESENT SEVERAL PHOTOGRAPHS SHOWING ITS LOGICAL RELATION TO THE HILL UPON WHICH IT IS SET SO SKILLFULLY.



NEW BOOKS FROM THE ATLANTIC COAST

By E. M. Greeves Carpenter

Theodore Roosevelt, by Lord Charnwood (Atlantic Monthly Press)

This study of so distinguished a character as Theodore Roosevelt, is doubly valuable as the work of his no less distinguished biographer. Lord Charnwood is no stranger to America, or to the students of American history, for he has visited this country several times, and his interesting book on Abraham Lincoln is well and happily remembered. His latest volume reveals again the careful thought and well constructed plan that marked his earlier work. Roosevelt is described with unbiased and sympathetic appreciation of his ability and limitations, his difficulties and achievements. The book opens with an excellent chronology, the details of which are amplified in the text, by clever sketches which introduce the great man in the many different phases of his full and varied life. His character is still further endeared, and his purposes yet more faithfully described, to all for whom he figures either as a capable soldier, a clever politician, or, best of all as a well and widely loved national hero.

Shepherd's Crowns, (D. Appleton & Company) by Lady Grey of Fallodon

Above everything else, these charming essays prove the real love of the authoress for her subject, and indicate also her wide and scholarly interests. "Symbolism," the longest essay in the book, reveals a deep, natural insight into the things of the spirit, and culminates in a sincere endeavor to vindicate the spiritualist theory in its highest form. This is evidenced by one of the truest of the many beautiful thoughts in which the book abounds: *"Compared with meditation, prayer is noisy. For one soul that exclaims, 'Speak Lord! for Thy servant heareth,' there are ten that say, 'Hear Lord! for Thy servant speaketh,' and there is no rest for them."* A colorful sketch of Chaucer, a thoughtful review of the poetry of William Barnes, and a fascinating study of bird-music are also among the most pleasing chapters. Keen antiquarian interest, and a considerable knowledge of folk-lore, are combined with an affectionate description of the Wiltshire countryside, and country people, from whose quaint, rustic speech the writer has borrowed the charming title of her book.

Knights Errant & Other Poems, by Sister M. Madeleva (D. Appleton & Company)

This slender little volume of *spirituelle* verse proves that a life consecrated to the highest religious ideals, by no means excludes a sympathetic comprehension of human relationships. These poems do, however, express a habit of life which lovingly interprets all human experience in the light of the divine, and perhaps for that very reason renders it with truer and clearer vision. They are to be appreciated for their delicacy and simplicity, and for the quality of strong and tender feeling that vivifies each beautifully expressed reflection.

UNCANNY STORIES, by May Sinclair (The MacMillan Co.) These are undoubtedly clever stores, but not of the kind that the sensitive reader would be recommended to peruse just before retiring. It is difficult to say whether they describe the supernatural, or the subnatural, but at least there will be few to claim their themes as within the range of human experience. Weird, fantastic, and consciously morbid, they are amply illustrative of modern psychological tendencies. Yet nearly every story contains a measure of real human sympathy, though this is often marred by a tolerance of human weakness that seems somehow rather regardless of basic moral principles. The decidedly 'futuristic' sketches, by Jean de Bosschere, though of a grotesqueness far from appealing, are probably quite suited to illustrate a book in which the very apparitions are made as tangible as living human beings.

CROSS-SECTIONS, by Julian Street (Doubleday, Page & Co.) A collection of witty sketches, satirizing modern journalism, and the idiosyncrasies of the present generation. There are the assistant editor and his chief's wife, who endeavor to 'live up' to the highly colored romances of her husband's 'million circulation' magazines, but who are saved from their folly by the cynical good-humor of the apparently obtuse husband. Then comes the pathetic story of the inevitable marital fiasco between the minor poet, a victim to his own genius, and his adoring, practical, but quite unimaginative young wife. And again there is the account of the wholely unprincipled newspaper magnate, who met his terrible death as the result of the ranting, bolshevist propaganda he had circulated for unholy gain. These are but a few of the excellent stories in this clever book, which forms a stage from which perhaps not one human type peculiarly characteristic of these times is omitted.

THIRTY-ONE STORIES by Thirty and One Authors, (D. Appleton & Co.) The morbidly realistic tendency of modern fiction seems to preponderate in the choice of the tales, both old and new, that make up this interesting book. It is, however, lightened hy the keen wit of such well-known story-tellers as W. W. Jacobs, the entertaining Misses Somerville and Ross, and Arnold Bennett, as well as by the fascinating romances of H. G. Wells, the clever phantasies of G. K. Chesterton, and the kindly humor of Violet Hunt, in addition to the various talent of other well-known authors. The whole collection may therefore be regarded as very fairly representative of modern fiction, and contains sufficiently diverse material to provide for every taste and preference.

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L. A. CHAPTER A. I. A.

The February meeting of the Southern California Chapter American Institute of Architects was comparatively small in attendance, there being perhaps not more than sixty present. The meeting was held in one of the smaller banquet rooms at the Mary Louise. The room with its low ceiling and bright furnishings gave a friendly intimate character to the meeting, which was an agreeable variation from some of the more formal meeting places in the past. There was more than the usual hum of conversation at dinner. It was a veritable chatter and gave evidence that one phase of our Chapter life was functioning properly.

In the conduct of the meeting our president, Reginald Johnson, again impressed us with the thought and care he had put into the program, and many expressed delight with his methods and regret that more members were not present to benefit therefrom. We feel that Chapter meetings henceforth will mean a very definite strengthening of our value as professional men.

The subject of discussion was the report of a committee appointed by President Johnson to investigate the various forms of "certificate" used by architects. Mimeograph copies of a number of forms were distributed and criticized. It is the intention of the executive committee to draw up a standard form resulting from these criticisms and have it printed in large quantities at a low cost.

Mr. Johnson's idea is a further expression of a desire on the part of the American Institute of Architects to standardize so far as possible, the routine of office practise. The results of the labors of this Chapter Committee will no doubt be made available to the Institute nationally and the Southern California Chapter will be the recipient of thanks from more than one architect, especially among the younger men. The members of the committee who are cheerfully giving their time and thought for the benefit of all should not be forgotten. Such standing as the profession may boast to date has resulted almost entirely from such labor of love. It is such ideals of service which have raised all the professions above the sordidness of the "business world" and it is such ideals which have brought about the conflict in our ranks between those who would join the money-mad band and those who still cling to what Charles Wittaker has been pleased to call, the "professional idea."

Knickerbacker Boyd of Philadelphia was the honor guest of the evening. His impressions of our Southern California architecture and climate were enlightening as well as amusing. Some of our smug native sons were somewhat jarred out of their smugness by having a stranger point out to them avenues of service right at home which up to now have been neglected. Mr. Boyd, as we all know, has one big idea at which he is hammering, that is the development of apprentice schools for the building trades and the formation of associations or guilds in the building trades for the proper recognition of fine craftsmanship. We hope that as a Chapter we may frequently have contact with dynamic personalities such as that of Mr. Boyd. It will be a tonic for our complacency.

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heavy velvet carpets emblazoned with roses such as never grew in any garden, but in those far-off days were the hall-mark of good form.

One of these meek little cottages was the home of a woman who was known all over California and her work went beyond the Rocky Mountains. She preferred to retain her anonymity, but Charles Warren Stoddard knew her well, and spent many happy hours in her abode. She wrote for *The Golden Era*—a journal of which San Francisco may be justly proud, for the celebrated men of that day were contributors: Bret Harte, whose incomparable stories of the mining camps have never been equaled, Mark Twain who knew Calaveras County and made it famous, Prentice Mulford, Ina Donna Coolbrith, poet laureate of California, Sam Davis, whose wit and humour were never directed against anyone unkindly. Some of his best jokes and stories were on himself, and to have Sam Davis as a guest was an assurance of a lively evening. Although he lived in Nevada the latter part of his life, he knew San Francisco and everybody worth knowing. His memory was marvellous and his acquaintance large. There were others of the coterie—Joaquin Miller, and too many to mention here.

Many San Franciscans will remember Minnie Unger, wife of the brilliant, but erratic Frank Unger, whom she finally had to divorce. There was one daughter, Gladys Unger. She is now a successful dramatist and writer. Mrs. Unger and her daughter drifted to London where they still live. Mrs. Unger married some years later Mr. Charles Jules Goodman. He was another brilliant and irresponsible man, very erratic, but gifted. Mrs. Goodman kept open house for all Californians and Mrs. Ella Sterling Mighels and the late Philip Verrill Mighels were frequent guests. She can relate many interesting incidents of the Goodmans as she was very intimate with them. Once she and Mr. Mighels were invited there to luncheon, and on going into the dining-room found a delicious repast awaiting them. Mr. Goodman was dissatisfied and complained of the food, and insisted on going to a restaurant which he selected. The story reads something as did that of the American husband who complained of the monotony of ham and eggs for breakfast, and once during a housecleaning period was sent out to get his breakfast at a restaurant. Complacently he consented and blithely remarked that now he would have something decent to eat. After scanning the *menu* for some time he remarked that he guessed he'd take ham and eggs. Mr. Goodman was in a somewhat similar predicament for he ordered precisely the same luncheon that he had left at his own home. But he was temperamental. Temperament! how many crimes are committed in thy name!

Of course every loyal San Franciscan remembers "Betsy B.," the brilliant woman who wrote such charming letters for THE SAN FRANCISCO ARGONAUT." She was Mrs. Joseph Austin in private life, and was one of the most brilliant women of her day. She had a salon where the artistic and literary celebrities of the period gathered. Betsy B. was a delightful woman, and her talents were numerous. She was witty, handsome, genial and charming. It is sad that her promising career was cut short by death in her early prime. Later, her brother Mr. Jerome Hart, owned and edited the *Argonaut*." Several sisters survive her, and by a strange coincidence, one of them is the dramatic and literary critic of the *Argonaut* at present—Mrs. Josephine Hart Phelps. Her criticisms and reviews always compel interest.

Russian Hill has always been a chosen site for the artistic and literary contingent. Many modern houses have replaced the simple ones that used to be there, but there are still numerous less pretentious abodes. From the heights of Russian Hill may be seen a grand, ever-shifting panorama—a pageant of sea, sky, and mountains. Alcatraz is set like a pearl in the ocean depths beyond. Its light flashes greeting to all the other lighthouses about San Francisco Bay. The dwellers on the cliff have an everchanging view of the myriad lights that shine out from Sausalito, Angel Island, Yerba Buena Island, Oakland, Berkeley and Richmond. Mt. Diablo looms up in the distance. Tampalpais guards the Marin shore. To the north the bay gives passage to the fine boats that ply between San Francisco and Mare Island. One of the pleasures that an inland visitor may enjoy is a trip on one of these boats to Mare Island.

Varied architecture is to be found on Russian Hill. Willis Polk, a noted architect was one of the first to seize on its possibilities and he built a house there for himself, his parents and his sister, Miss Daisy Polk, who did such splendid War work, and later was foremost in rehabilitating some of the devastated villages of France. Afterward she married an officer high in the French Army.

One particular mansion that appears to be almost sliding down one of the steep slopes, is known as The House of Mystery. Grim tragedy has stalked there, but now it is quiescent. There is a room in that grim pile of gray masonry that is called "The Room of the Passionate Soul." One of its owners, perhaps the builder himself, now long since dead, had a rather spectacular career, and was somewhat lavish in his loves, was ill. He thought the dark specter was near, and in a moment of abandon confided to his wife—he had several before death finally took him—that he loved another woman, and could not die happy unless he could have her near him and receive her parting kiss. His amiable wife granted the rather peculiar request and sent for her rival. The soulful kiss evidently was of a revivifying quality, for he survived to love another, and still many another. The house remained empty for some time, and then was taken over by a Japanese artist, and whether he committed hari kari or not, he met a tragic death. The house may be occupied at present, for it picturesquely clings to the steep hill in Taylor Street, and has an incomparable view, and a beautiful garden.

Russian Hill at one time had a number of graves upon its craggy shoulder. Stoddard deplores the lack of care the cemeteries received in his day. He remarks that it was but a "step from grave to gay," for Mr. Christian Russ had a pleasure garden not far away from Yerba Buena Cemetery. One could wade through sand and find a hospitable restaurant where meals were served at all hours, "and real



CIVIC STATUE IN SAN FRANCISCO, IN HONOR OF LABOR. ERECTED BY JAMES D. PHELAN, SENATOR, AND MAYOR OF SAN FRANCISCO.

German beer every minute." This garden had a fascination for Stoddard. Its toy villages from the Tyrol, the summer houses, the pavilion where once he saw the famous tightrope walker, Blondin do his wonderful act of wheeling a barrow up a tight rope.

The French had their garden also. It was known as The Willow Garden, though there were only cypress trees, and few if any willows. It was a lively place and after Mass at Mission Dolores the worshipers repaired there for pleasure. There were cages containing birds, monkeys and one weird bird—the Emue, or Australian cassowary—one bird that cannot fly.

Yerba Buena Cemetery was on the site of that monstrosity of architecture, the City Hall, which mercifully was one of the few buildings destroyed by the earthquake. It certainly was hideous and was unwept, unhonored and unsung. Badly constructed, it fell easily it is said by those who investigated it.

Mission Dolores Cemetery still remains untouched except by time. A visit to the historical spot reveals many historical and celebrated names. Old sagging tombstones show quaint epitaphs and queer verses. Mission Dolores Church was founded on St. Francis's Day, 1776. It is a pathetic reminder of the past, and the efforts to restore it to its former simplicity have not been entirely satisfactory, but it has survived the hand of the iconoclast that reveres nothing old.

Mr. John Fleming Wilson, who met a tragic death at his seaside home near Santa Monica on March 2, 1922, was at one time a resident of San Francisco, and for some time he lived in Macondray Street under the slope of Russian Hill. After his marriage he had a house on one of the steep slopes of Telegraph Hill. The rambling cottage was devoid of every modern convenience, not even gas, and this lack was undoubtdly a severe trial to his wife, who was a dashing blonde. The pair afforded a striking contrast, for no one could call Mr. Wilson handsome. Later they lived at Carmel, but as he was of an aggressive nature and rather given to expressing his opinions, he was never popular there. He was born February 22, 1877, and was comparatively young when he died. He was on the staff of the Argonaut at one time; taught school, served as coastguard on the rugged Oregon shores, received ship's papers when very young, and sailed the Pacific Ocean many, many times. He was an authority on sea tales, and was well acquainted with unfamiliar islands of the South Seas. He was graduated from Princeton, but was a re-born Californian, as Mrs. Ella Sterling Mighels calls those who come to California and love it and remain. Mr. Wilson was a cosmopolitan, though, for he lived in many lands and sailed on many seas. He was a tremendous worker and his literary output prodigious. On one of his frequent visits to our house he told my husband that he had turned out thirteen stories in as many days—some of them 9,000 words and some even longer. He sold them all too. He enjoyed the friendship of Mr. Robert H. Davis, who wrote the introduction of Mr. Wilson's "Somewhere at Sea." Mr. Davis spoke of him as "a mystic who strove to make plain to those of us whose feet are riveted in the earth, just what the Freedom of the Sea meant."

Mr. Wilson deserted San Francisco and for a time had orange groves in southern California. He bought a ranch in Inyo County at the eastern base of Mt. Whitney. He is buried at Hemet, Riverside County.

San Francisco has enjoyed a visit from Swinnerton who wrote "Nocturne," and many other splendid novels. Mr. Swinnerton is an ardent admirer of Katherine Mansfield's work. Miss Mansfield is considered a wonderful writer of short stories, but death has cut short a brilliant and promising career.

Mrs. Atherton has gone to New York where she maintains an apartment. Her granddaughter, Mrs. Hurn is with her. Mrs. Denis O'Sullivan is engaged on a libretto. Mr. and Mrs. Charles G. Norris are in Sicily. They may return to America in April. Kathleen Norris is said to make the enormous sum of $100,000 a year. She is an energetic worker, and Mr. Norris is guardian of her privacy. He interviews those who desire to see her; shields her from intrusive telephone calls and is her literary manager and agent. Their small son is named for the distinguished brother, Frank Norris, whose untimely death cut short a life of brilliant promise. Madame Norris the mother, was an authority on Browning, and a brilliant woman.

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HEADQUARTERS OF THE LEAGUE, 5602 DE LONGPRE AVE., HOLLYWOOD.

Membership Campaign
(Mrs. E. Avery McCarthy, Chairman Membership committee)

An active campaign for membership will be under way within a short time. However, Mrs. E. Avery McCarthy, Chairman of the Membership Committee, is now accepting applications, and will be pleased to have you send in your application now.

Following is the schedule of membership dues adopted at the last meeting of the Board of Directors:

Patron Memberships: $100 or more to be paid at one time.

Emergency Relief Memberships: $25 per annum.

Contributing Memberships: $10 per annum.

Active Memberships: $5 per annum.

The proceeds from both the Patron and Emergency Relief Memberships are to be set aside for specially designated purposes. That from the Emergency Relief Memberships, as the name implies, for the relief of urgent cases of distress. The proceeds from the Contributing and Active Memberships will go into the general fund of the League, to further and carry on its various activities.

Thrift Shop
(MRS. EDWARDS LAUGHLIN, *Chairman*)

This department stands for "Conservation." Contributions of all kinds of men's, women's and children's clothing, hats and shoes, as well as furniture, crockery and cooking utensils are needed in this department. We will appreciate having you send anything you have to offer along the above lines. If you cannot send it please call 435-133 and we will call for it.

There is a serious situation in Hollywood, as well as in other Southern California cities. Since the dailies in Eastern and Middle West cities have loudly proclaimed Los Angeles as an indefinite "white spot" for the unemployed, poor people have put their little savings into an old automobile and have come out on the highway. Thousands of men and women—many of them with little children—have come in hope of earning their livelihood and making a home here.

The Motion Picture Companies require that "Extras" supply their own wardrobe. For instance one old man, hoping to make a fresh start in "Pictures" came to the Thrift Shop eight times in search of a dinner coat, which would have meant an opportunity for work in a big production—but unfortunately we had nothing for him.

A reasonable price is charged for clothing, etc., donated to the Thrift Shop, except in cases where the clothing is needed by the Good Samaritan Committee, in which event it is given to the one requiring it. The funds secured in this way are utilized in carrying on the activities of the Assistance League.

Woman's Exchange
(Mrs. Richard D. Lacy, Chairman)

The Woman's Exchange is the medium through which one may dispose of handiwork, objects of art, or anything along these lines. The owner places her own selling price on the article placed on sale, with the understanding that the Woman's Exchange is to receive 20% commission for handling the sale. The returns are used to defray the overhead expenses of the Woman's Exchange, and any surplus accruing is used in the General Charity work of the League.

There are many beautiful and useful articles on sale at this time. A particularly pleasing assortment of gifts for all occasions will be found on display.

Tea Room
(Mrs. J. W. Montgomery, Chairman)

The delightful roof garden Tea Room of the Community House is open daily (except Sunday) from 12:00 to 5:00 P. M. A regular luncheon is served from 12 to 2 p. m., and afternoon tea from 3 to 5 p. m. Members and friends are cordially invited to visit the Tea Room where delicious food and courteous service combine to insure a pleasant time. Special arrangement may be made with the Chairman of the Tea Room Committee for luncheon, afternoon tea, or dinner parties. Facilities are also available for Mah Jong, or Card Parties.

Film Location Bureau
(Mrs. Robert P. Elliott, Chairman)

This department is the medium through which the Motion Picture Studios secure the filming privilege of many beautiful homes, gardens, business houses, and privately-owned scenic beauty spots. The charge made to the motion picture studios for use of these "locations" varies, but in all instances the money is donated to organizations or institutions of organized Charities—the owner designating who is to receive two-thirds of the amount, and one-third accruing to the Assistance League, for the support of regular charity work.

With the opening of the spring season this bureau is very active, and there is urgent need of increasing the number and types of homes, gardens, etc., now listed. If the reader can cooperate, please call 435-133 and we will mail the regular Film Location Bureau Listing card, which will give you all the detail information.

Field Department of the Film Location Bureau
(Mrs. Edwin R. Collins, Chairman)

The Field Chairman is the "Laison Officer" between the Assistance League and the Motion Picture Studios. The duties of this department are to act as an Intelligence Bureau, to keep the various studios fully acquainted with the locations available, and to list and supply the necessary information so that the studios will know at all times what the Location Bureau is in position to supply. In this connection a list of the locations available is now being compiled.

The head of the Field Department of the Film Location Bureau is expected to keep in personal contact with the studios and act as field agent in bringing to the individual attention of the studios the advantage which will accrue from the service offered by the Film Location Bureau of the Assistance League.

ART NEEDLEWORK UNITS
(Mrs. Daniel J. Sully, Chairman)

Mrs. Cosmo Morgan, Vice Chairman
Mrs. Richard Waldron, Vice Chairman.
Mrs. Fannie Spence, in charge of Shopping for the Units.

The Art Units are very busy. Classes are meeting each Monday and Thursday, and others are now being organized. Mrs. Donald R. Dickey is in charge of an interesting class in petit point and gros point tapestry work. Mrs. A. F. Emminger is in charge of a delightful class now engaged in the making of art fancies. If you are clever with your needle, and like to spend an afternoon or two afternoons each week in needle work, please call at the Community House and enroll for these classes. Plans are now under way for the opening of classes to make layettes, children's clothes, aprons both fancy and plain as well as many other useful and salable articles.

The Art Units are financed by the Assistance League, and the various articles made in the classes are placed on sale in the Woman's Exchange, for the purpose of creating a revolving fund so that additional material may be purchased and the work broadened.

There is no charge for instruction in these classes, but it is the hope of the League that those members of the class who are in position to do so, will later on become teachers and go to the homes of the Shut-Ins and disabled and help these workers become more efficient in making those articles which find a ready market in the Woman's Exchange.

The Art Units will appreciate receiving pieces of lace, fine ribbons, and fancy materials of all kinds, which can be worked up into artistic fancies. Why not ask your dressmaker and your milliner to give you her leftovers? We can make such good use of them.

Shut-Ins' Aid Department
(Mrs. S. Morris, Chairman)

It is the aim of this department to help the invalids and "shut-ins" dispose of various kinds of articles which they can make, but for which they find it difficult to secure a market.

There is on hand at the Community House a pleasing array of fancy woven baskets made by the blind; maid's aprons, collars and cuffs, the work of a woman who is unable to leave her home;—and many other interesting and useful things. The next time you call at the Community House be sure to ask to see the work of the "Shut-Ins' Aid Department."

Good Samaritan Committee
(Mrs. J. W. Montgomery, Chairman)

It is through the work of this Committee that cases of urgent need are cared for. During the past winter so many cases of actual distress, not coming under the jurisdiction of any other organized Charitable department, or institution, has been cared for by this committee. A more detailed statement of the "Good Samaritan Committee" will appear in the next bulletin.

Round Table Luncheon
(Mrs. William De Mille, Chairman)

The Round Table Luncheon is held at the Community House Tea Room, on the first Tuesday of each month, at 12:30 o'clock. Members and their friends are cordially invited to attend. An interesting speaker on "Timely Topics" is always a special feature of these luncheons.

"Tiny Tim" Endowment Fund
(Mrs. Walter P. Story, Chairman)

The required amount for the endowment of a child's bed in a Los Angeles Hospital is growing at an encouraging rate. Several of our friends, whose homes are listed with the Location Bureau have designated that the money secured through the use of their homes as "Locations" shall go to the "Tiny Tim" fund. If you would like to add yours, we will be glad indeed, as we are hoping to make up this fund as soon as possible.

Pre-Easter Sale and Children's Party

A pre-Easter sale and Children's party will be held at the Community House, Saturday, April 12th. It is planned to make this the biggest and most entertaining children's party of the Spring. Details will be announced later.

Alice Elliott Flower Memorial Fund

In memory of Miss Alice Elliott, one of the First Vice Presidents of the Assistance League of Southern California, the Alice Elliott Flower Memorial Fund was established. Through this department friends send a contribution to some Charity, in lieu of sending flowers, at time of death. An engraved card notifying the relatives of the deceased that the contribution has been made is sent, and another card is enclosed with the contribution which is forwarded at once to the designated Charity.

Children's Day Nursery Fund Committee.
(Mrs. Erwin P. Werner, Chairman.)

A gift of $5,000.00 has been made to the Assistance League of Southern California for the purpose of organizing a "Day Nursery."

THE OBJECT OF THE ASSISTANCE LEAGUE

By MRS. FREDERICK SEARES

FOR the information of those whose hearts are inclined to do good works a few words in regard to the founding and the object of The Assistance League of Southern California will be interesting. The Monthly Bulletin from the correlated departments appears this month in California Southland, which has long been the official organ of the League. It will keep the entire membership more closely in touch with the League's many important activities.

Believing that in Los Angeles and its environs there are splendid opportunities for revenue heretofore undeveloped and that these opportunities might be utilized to assist in the financing of charities already organized, a group of war workers. headed by Mrs, Hancock Banning, organized, in March 1920, The Assistance League. It is a mobile organization, adjusting itself quickly and efficiently to emergency work in the alleviation of urgent cases of distress which do not come under the jurisdiction of any organized charity. In this emergency work, so intensified by the coming of great streams of unprepared homeseekers and laborers from other states to our young and unprepared industrial centers, The League is now called upon by business men and semi-civic organizations as never before in its history. It has, therefore, decided to increase it membership to one thousand and will welcome social workers who find themselves in California with time and energy to assist in this vital and important duty.

In January 1923 The League incorporated, and established its headquarters in "The Community House," located at 5604 De Longpre Avenue, Hollywood, California. The Community House holds the administrative officers and several departments. The activities of all are stated in this month's Bulletin, on page 28.

AT the last month's meeting of the Executive Board of the Assistance League the following resolution was presented and signed, and its content forwarded to the member of the board whose bereavement prompted this sympathetic message.

WHEREAS, the striking of the solemn moment summoning Honorable Woodrow Wilson, twenty-eighth President of the United States of America, to eternal sleep, weighs poignantly upon the heart of his daughter, our beloved Vice President, Mrs. William Gibbs McAdoo, and her husband, Honorable William Gibbs McAdoo,

NOW, THEREFORE, BE IT RESOLVED, that by these presents the Board of Directors of the Assistance League of Southern California, in meeting assembled, conveys to Mrs. William Gibbs McAdoo, and to her husband, Honorable William Gibbs McAdoo, an expression of their profound sympathy, in this their day of bereavement.

"We live to learn their story
Who suffered for our sake,
To emulate their glory
And follow in their wake.
Bards, Patriots, Martyrs, Sages,
The nobles of all ages,
Whose deeds crown history's pages,
And in time great volumes make.
* * * * *
Till the dawn—when all united,
And every wrong thing righted,
The whole world shall be lighted,
As Eden was of old."

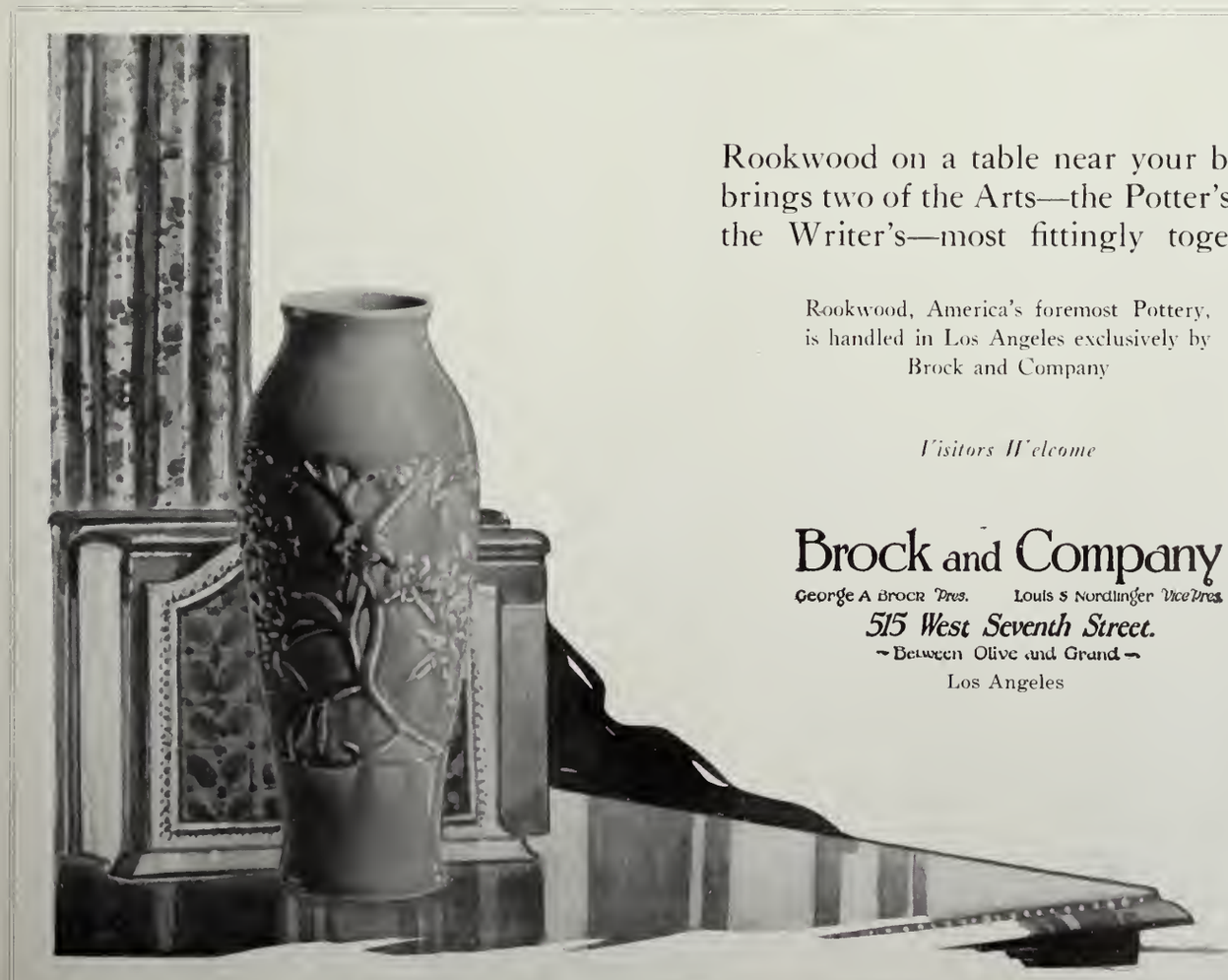
In witness whereof we have hereunto set our hands and seal this 5th day of February, 1924.

OFFICERS AND BOARD OF DIRECTORS OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA FOR 1924

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RECENT BOOKS—REVIEWS

Kangaroo,
by D. H. Lawrence.
(Thomas Seltzer, Inc.)

This is no time killer for the person interested in plot alone. In Mr. Lawrence's apt phrasing, it is a thought adventure. If the reader is bewildered at first, let him take courage and follow on through the intricate labyrinth of human psychology, the paths of which appear to be well known to the author. One will be repaid in the end, unless indeed he is wholly of that mob Mr. Lawrence so vividly portrays. We may not understand whither the author is bound but the most obtuse of us must feel he is on his joyful way to some goal, and in any event, the effect of a careful perusal of its pages produces a certain exhilaration of spirit.

Dr. Graesler,
by Arthur Schnitzler.
(Thomas Seltzer, Inc.)

Those of us who formerly read German novels by Heine and Heyse and others, will be reminded of them on reading this book. The style is so simple and limpid, making an absorbing story out of the slightest materials. The translator has been very happy in transferring the exact effect of the German style into English. None the less there is a hard actuality about the German character, a lacking in spirituality, as Mr. Schnitzler portrays it, that we were unconscious of in those former years.

Memories at Travel,
by James Bryce.
(The MacMillan Company)

To those accustomed to think of Lord Bryce as a sociologist and historian only, these beautiful word pictures will be a revelation. His appreciation of natural scenery was apparently very deep. Few, even the most traveled, will be fortunate enough to visit the unusual countries he has described. It is a great privilege to travel in imagination under the guidance of a man whose mind has been trained to such keen powers of observation, likewise a mind stored with a knowledge of classical and modern times. Few traveled writers of the present can offer as much to us.

On the Trail of Stevenson
by Clayton Hamilton.
(Doubleday Page & Company)

The glamour of Stevenson's personality holds his readers under a spell of such power that they never tire of reading about him. Especially, then, do we welcome this delightfully intimate book which has to do not only with him but with his haunts. It presents to us a man even more lovable and whimsical than we ever thought possible, due of course to Mr. Hamilton's clever gift for subtle analysis of personalities. With this little volume as a guide many of us will begin reading Stevenson all over again. The very lovely drawings by Walter Hale, add to the charm of the book which is a gem of workmanship.

Pictorial Beauty on the Screen
by Victor O. Freeburg.
(The MacMillan Company)

Here is an important book, instructive as well as entertaining. As clearly as it is possible with mere words, Mr. Freeburg has defined the principles underlying the different forms of artistic composition and applied them to pictures thrown upon the screen. Of course an artist is born, not made. No motion picture director, therefore, by reading this book can add one inch to his artistic stature if he does not happen to possess true feeling for art in some degree. It should convince him, however, that he must yield his place to others better fitted by nature and training to help the cinema take its place among the fine arts. The vast throng of motion picture spectators, by reading this book with intelligence, will gain for themselves greater appreciation of pictures well done and likewise a helpful spirit toward those who are striving to bring out artistic results on the screen.

Vindication,
by Stephen McKenna.
(Little, Brown & Company)

With bold and rapid strokes Mr. McKenna has drawn for us a striking portrait of the younger generation now composing the smart set in England. He is concerned with his characters only; England's post-war problems, social and political, he leaves to others. It is a brilliant novel put together with flawless craftsmanship about people with no souls. It may remind some of us of Thackeray's Vanity Fair, to which Vindication bears the same resemblance as a sketch drawn with masterly technique bears to a painting that is a masterpiece.

In Quest of El Dorado,
by Stephen Graham.
(D. Appleton & Company)

This book is particularly interesting with its simple style and colorful appeal to the imagination. It is many things, travel, romance of the past no less than the present, and Mr. Graham has taken the opportunity to make pertinent remarks on the relations of the United States toward her dependencies in the West Indies and her neighbors, Mexico and Central America. The scheme is novel. The author follows the trails blazed by the Spanish conquerors four hundred years ago. The chapters on New Mexico are written with an exhilarating abandon; and some of us perhaps may become aware, for the first time, how very foreign in our midst are the customs, manners and lineage of the inhabitants of this state. But the zest so apparent in the remainder of the book is lacking in the closing chapters on Mexico, due doubtless to the author's sad experience in Mexico City. It is a book to be heartily recommended to many readers.

L. M.

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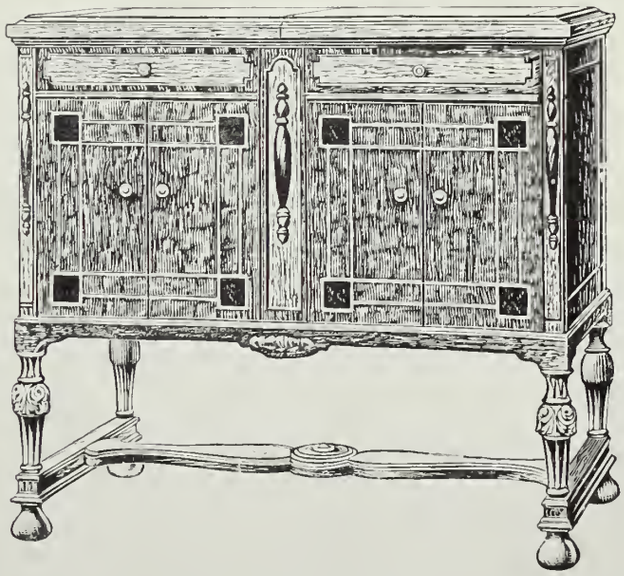
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To a Certain Father in Los Angeles

CAN'T you remember the pirate ships you used to sail—the treasure lands—the secret paths—the lookout in the old gnarled tree—those fragrant boyhood dreams so precious now?

Is that lad of yours—that boy who bears your name—to have such dreams? Does he know the joy of a cave, with deep and winding passages? Has he camped on an Indian trail with signs 'o redskins all about, and dined sumptuously on delicious black-burned "taters" hot from the ashes? Or are his memories to be cluttered with emotional sex movies, concrete backyards, lawns not made for somersaults and streets that are danger lanes of traffic?

Would you trade *your* memories for his stone backyard where the only campfire is the belching rubbish incinerator

Give your boy his dreams—his playright to the lands of adventure. Take him today, with the wife, and little "sister" too, to Palos Verdes and let him catch for an hour or two the joy that might be his. For in this New City every boy is King and his courtiers are the ships that sail by, the deep running canyons, the rolling hillsides, the open skies and long vistas of purple mountains. Here your boy—your girl—may have his playright and memories as golden as those you hold so precious.

Many things belong to the land of boyhood over which you may never again have proprietorship. But every man sooner or later realizes that unless the best values of life are to escape him utterly he must place between himself and the hurly-burly of these times a plot of ground, a garden wall and perhaps a tree or two.

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And, you may live here on your own home-estate for a reasonable payment down, with the balance conveniently spread over three years. Drive the family to Palos Verdes for all day. Picnic where you like. You'll find a hundred places where you would like to build a home.

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:
Monday afternoons, April 7, 14, 21, and 28, bridge and mah jongg at 2:30, followed by tea.
Sunday evening suppers, followed by program.

ANNANDALE COUNTRY CLUB:
The afternoon Bridge and Mah Jongg parties will be continued every Wednesday during the season. Play begins at 2:30. The games are followed by tea.
During the last half of the month another musical will be given.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.
Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

NEWPORT HARBOR YACHT CLUB:
The program for the 1924 season is out, and the first scheduled number is a 150-mile sailing race around Catalina Island. One of the big events of the year will be the stag cruise to Ensenada, May 29 to June 3.



"One O'clock Saturdays!"



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Only the more interesting, the definitely approved trends of spring! In an authoritative collection — quite characteristic of Bullock's Sportswear Store. . . . . .



Art

THE Los Angeles Museum of History, Science and Art, Exposition Park:
April 4-May 4 Exhibition of Painters and Sculptors of Southern California.
May 3-June 2—Western Painters Exhibition.

Painters of the southern part of the State and of the Southwest in general, and particularly those who are planning to submit work for exhibition in the fifth exhibition of the Painters and Sculptors of Southern California to open in the Gallery of Fine and Applied Arts of the Los Angeles Museum April 4th, will have prizes and awards aplenty to stimulate their production this yaer.

In addition to the Mr. and Mrs. William Preston Harrison prize for the best work of art submitted, the Mrs. Henry E. Huntington prize, to be awarded to a painter or sculptor who has not previously received a prize in any exhibition held in the Museum, and the Women's Club prize for the best figure painting, the Museum has announced two special purchase prizes to be awarded in the Western Painters Exhibition which opens in the Los Angeles Museum May 3rd and immediately follows the popular Painters and Sculptors Exhibition. The 18 paintings which are selected to represent this section in the Western Painters Exhibition are chosen from the Painters and Sculpters Exhibition.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces Extension Lectures every Sunday afternoon at 3 o'clock.

An exhibition of Japanese art, including prints and art objects, will be held during the month of April.



Ojai Country Club

MARGARET CRAIG
PHOTOGRAPHER
Official Photographer for California Southland
610 So. Western Ave., Los Angeles
Telephone 56254

On March 1st the Southwest Museum honored the founder, Dr. Charles Fletcher Lummis, by celebrating Founder's Day and the founder's birthday. Many friends gathered to felicitate Dr. Lummis upon his rapidly returning health and to thank him for his generous gift to the Museum, for the home of Dr. Lummis is now a part of the Museum and Dr. Lummis has been made Curator of History. Dr. Lummis will continue to live in his home, where he is also busily engaged in revising one of his earlier books.

SCULPTURE by Bessie Potter Vonnoh, A.N.A (Mrs. Robert Vonnoh) is on exhibition at the Cannell and Chaffin Galleries. Associate of the National Academy, member of the National Sculpture Society, Bessie Potter Vonnoh is well known in international art circles for her groups and single figures. The Metropolitan Museum owns twelve examples of her work, including the famous "Young Mother"; the Art Institute owns eleven pieces by her; the Brooklyn Institute Museum, thirteen. Her "Girl Dancing" is in the Carnegie Institute, Pittsburg; two statuettes are in the Corcoran Gallery at Washington, and others in the Philadelphia Academy, Newark Museum, Cincinnati Museum and the Detroit Institute. This is a welcome contribution to the art exhibits of the season, and all who love fine sculpture should not fail to see the work of this brilliant artist.

HAROLD GAZE'S illustrations and drawings from child life were shown at the Vista del Arroyo Hotel, Pasadena during March, and later at the Ambassador Hotel, Los Angeles.

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Los Angeles Gas and Electric Corporation has paid dividends without an omission since March 27, 1894. This period, of course, included the panic of 1907-1908, in which so many business organizations passed their dividends or failed.

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Publisher's Notes—on Distribution

A FULL page advertisement placed by The Chicago Tribune in the New York Times makes an exhaustive analysis of the relation of advertising to the distribution of a product. This interesting survey suggests a reason why California Realtors should advertise in CALIFORNIA SOUTHLAND, *a publication that is welcomed all over the country and sent to every state in the Union by its "loving friends," a California product Californians are as proud to find on Eastern newsstands as they are to recommend at home. Says the Tribune, "In an endeavor to facilitate communications among his widely scattered children Uncle Sam established postal rates which took no account of distance. This government subsidy made it easy for magazines to secure circulation scattered over the continent." . . . "Proponents of the national idea (of distribution of local products) assumed that because a man in Kansas would buy for five cents a magazine manufactured in Philadelphia, that he would also buy anything advertized in that magazine." . . . "They ignored the cost of distributing their home-made products to the distant consumer."*

Now, the Realtor has no product to distribute. He merely asks that the connoisseur of California real estate come to his subdivision.

The man in Kansas reads the magazine. Since he pays 20c for it, it's a good guess that he will read it all through. CALIFORNIA SOUTHLAND *not only takes your advertisement, your firm name straight by mail to those who are thinking of coming to the Coast this year, but the whole magazine takes the truth about California straight to the prospect. Distribution accompanies advertising.*

GORDON GRANT of New York, painter of ships and the sea, will exhibit a group of pictures at the Cannell-Chaffin Galleries from April 1st to April 12th. Grant has made a long and deep study of ships and their native element, and is justly celebrated throughout the country for his marines. To him, ships are an essential part of a sea-scape, and in order to better understand them he has constructed models of vessels from various historical periods down to the present day. His ships please the sea-going man no less than the lover of fine art, and the moods of his ocean appeal to the sailor who knows the sea and sky, those harbingers of life or death.

AARON KILPATRICK is exhibiting in the Biltmore Salon, April 9-23.

BESSIE POTTER VONNAH has been commissioned by the Audubon Society to do a bird fountain in bronze for the bird sanctuary, provided by the gift of the ground surrounding the grave of Theodore Roosevelt to the Society. The fountain group will eonsist of several figures, as it is to be of heroic proportions.

THE California Society of Miniature Painters announce the award of the Miniature prize of $50 to Mrs. Clare Shepard Shisler of Pasadena. Miss Gertrude Little of Los Angeles received honorable mention.

CHARLES PARTRIDGE ADAMS is holding an exhibition of paintings at the MacDowell Club, 462 N. Western Avenue, Los Angeles.

PAUL LAURITZ will exhibit a group of his recent landscapes through the first two weeks of April in the galleries at Barker Bros., Los Angeles.

EDGAR PAYNE is winning additional honors in Italy. He has three entries in the Second Biennial International Exhibition, and one of his pictures has been reproduced in the catalogue.

ERNEST HASKELL'S latest series of etchings, "Maine," were exhibited in the Cannell & Chaffin print room during the last two weeks of March. This series, which has never been shown before, created great interest. These etchings were a labor of love by one of the most accomplished etchers working today in the country. They were done in and about the little fishing village where Haskell has his country home; and his affection for the old Maine countryside with its fine trees, rolling hills, and quiet inlets of the sea made the series a peculiarly true and beautiful record of northern New England. Even the tiniest plates are all drawn, bitten and printed with that consummate artistry which makes Ernest Haskell one of the foremost coppercraftsmen of our day.

HOVSEP PUSHMAN is exhibiting at Macbeth's through April. From New York he expects to sail for Paris, where he will occupy his permanent studio.

THE Artists of Los Angeles and vicinity held "Open Studio" every day of Art Week, March 24 to 31. An invitation was extended to the people of the community and to the visitors in California to make a tour of the studios.

AT the request of Mrs. Roi Clarkson Colman, chairman of the Art Department in the Division of Fine Arts in the California Federation of Women's Clubs, the Laguna Beach Art Gallery was open to the public during Art Week. Artists who open their studios at Laguna to the club women and art lovers include William Wendt, Karl Yens, R. Clarkson Colman, Julia Randall Boles, William S. Daniel, Conway Griffith, Anna A. Hills, William A. Griffith, Theadore Jackman, Thomas L. Hunt, Norman Chamberlain and Alice V. Fullerton.

THE Old Adobe Studio of H. Raymond Henry and Isabella Pierce Henry at San Juan Capistrano was one of the open studios of the week.

THE Biltmore Salon presents drawings and designs by Leon Bakst, March 26 to April 9.

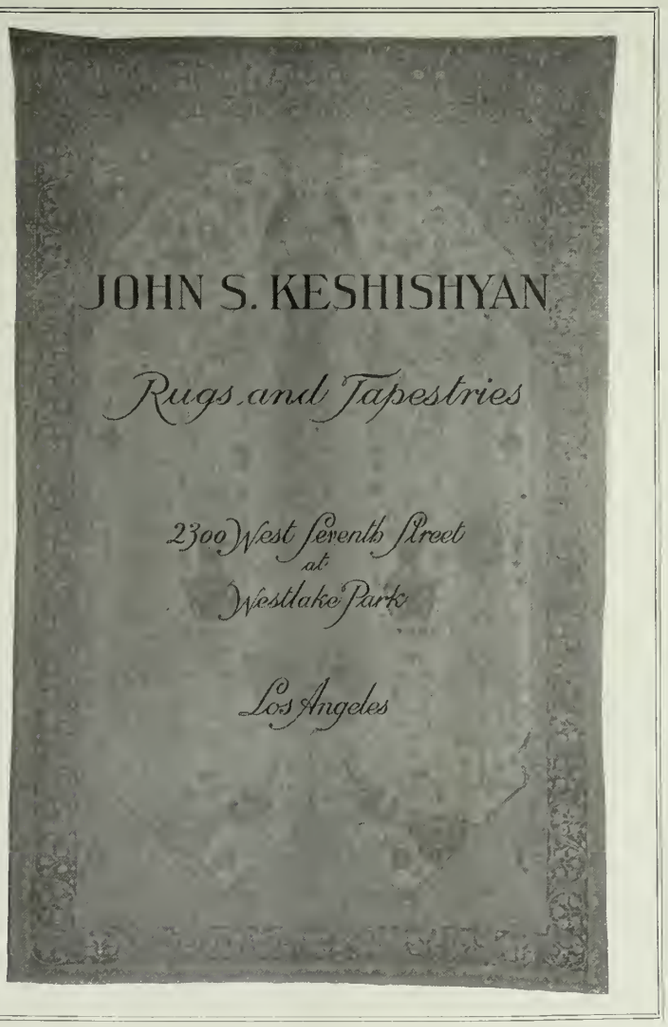
THE Gearharts held an exhibition of original compositions in color, during March, at their studio, 611 S. Fair Oaks Avenue, Pasadena. The compositions were based on notes gathered during the production of several large motion pictures by Park French, architect and designer of many settings of the "Thief of Bagdad," "Rosita," and previous pictures from the Pickford-Fairbanks studio.

CHARLES M. RUSSELL announces a special exhibition of paintings and bronzes in the Biltmore Salon, March 26-April 9. As a painter of the Old West Mr. Russell works with a love of a country and a people that he knows.

AT the Stickney Art School, 303 North Fair Oaks Avenue, Pasadena, the Artists and Students League now has life classes in the morning, afternoon, and evening. Through the generosity of some of the members, brick and mortar are to be supplied and a wall is to be built along the back of the garden, making an outdoor studio.

THEODOR WORES held an exhibition of paintings of blossom time in California, during March, at the Stendahl Galleries, The Ambassador Hotel.

MRS. JAMES H. McBRIDE is holding an exhibition of paintings at the Stendahl Gallery, Hotel Vista del Arroyo, Pasadena, March 22 to April 2, inclusive, 12:30 to 9 o'clock.



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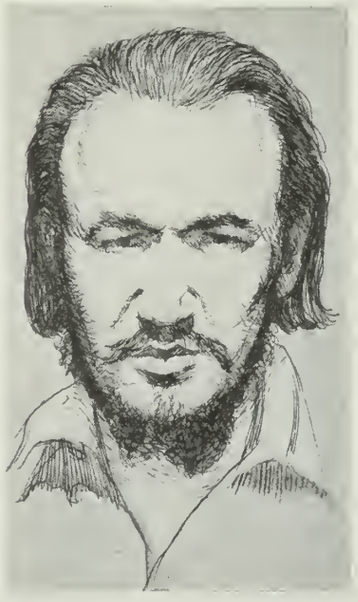
WILLIAM RITSCHEL'S "Golden Hour" created something of a sensation last month at the Cannell & Chaffin Galleries, when it was hung for the first time in daylight without the assistance of artificial light. Previously the picture had been exhibited without daylight, and effective and masterly as it then appeared, it was not until a cool north light from a skylight illuminated it that the work revealed itself as one of the greatest masterpieces of this important painter's career. William Ritschel is unquestionably as great as any living marine painter, and it is to be hoped that this superb work will find a permanent home in Los Angeles.

THE Fine Arts Club of Pasadena, in conjunction with the 1924 Jubilee Committee, has planned an exhibition of painting, sculpture and other fine arts, together with programs of music and drama, for two weeks, March 24-April 7. The exhibition will be held in the Park House, Carmelita, Colorado Street at Orange Grove Avenue. Orrin White, F. Carl Smith and Frederick Zimmerman have charge of hanging the canvases.

MARION KAVANAGH WACHTEL closed her exhibition of water colors at the Cannell & Chaffin Galleries with the end of March. This was generally conceded to be the finest showing of her work ever held in Los Angeles. The exhibition was a decided success.

TWO exhibitions of the works of celebrated painters will be held at the Cannell & Chaffin Galleries during April. The first two weeks will be devoted to figure painting by such men as Carle Blenner, Murray Bewley and Hovsep Pushman. The last two weeks of the month an exhibition of landscape paintings by some of the finest Eastern men will be held.

DANA BARTLETT has recently sold his "Nocturne," which was reproduced on the cover of California Southland in 1921, and also another painting entitled "California Landscape," to the Los Angeles Museum at Exposition Park, for the permanent collection.



"A MAGYAR," RECENT PORTRAIT BY FRANZ GERITZ.

ARTHUR MILLIER and Franz Geritz will hold their second annual joint exhibition of etchings at the Cannell & Chaffin Galleries from March 31st to April 12th. Their etchings shown together in 1922 aroused great interest locally, and since that date glimpses of their progress only have been available. This exhibition will provide an opportunity to see the entire recent work of Millier and Geritz—the former's for the most part consisting of landscape etching in northern and southern California, together with etchings from the Los Angeles Plaza; the latter's a splendid group of figures and portrait etchings. Geritz's plates include portraits of Dagmar Godowsky, Erwin Niyreghazi, Mrs. Merle Armitage and other well known people. The exhibition should be full of interest as the two artists are attracted by very different aspects of life which they interpret in entirely different manners. All who are interested in the growth of our artists will find this exhibition of exceptional interest. The prints remain at Cannell & Chaffin until the 12th of April.

TWO widely differing schools of painting are represented this month at the Decorative Arts Guild, 644 S. Flower Street, in the foyer of the Assembly Tea Room. The sensitive reserved canvas of late summer in Maine, painted by Willard L. Metcalf of the Lyme colony of Eastern landscape painters hangs in one end of the alcove, and at the other the large decorative painting of "Wind in the Eucalyptus," equally beautiful, painted by McLeod Batten, a Western painter, and a modern.

Music

THE dates for the concerts by the Philharmonic Orchestra, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, during April, are: Sunday afternoon Popular concert, April 13. Friday afternoon Symphony concert at 3, April 4-18. Saturday evening Symphony concert at 8:30, April 5-19.

THE fourth of the symphony series of four concerts to be given in Pasadena this season by the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, Conductor, is announced for April 11, at the Raymond Theater.

L. E. BEHYMER announces two recitals by Ossip Gabrilowitsch, pianist, Philharmonic Auditorium, Los Angeles, April 15-16.

IN the Tuesday series of the Philharmonic course, L. E. Behymer presents Jeanne Gordon, contralto, April 22, at the Philharmonic Auditorium, Los Angeles.

THE final event of the Philharmonic Artist Course for this season is the appearance of Galli-Curci, at the Philharmonic Auditorium, Los Angeles, April 29 and May 1.

THE Zoellner Quartet will give the final concert of the Biltmore Chamber Music Series, April 21, in the Music Room of the new Biltmore.

REHEARSALS of the Pasadena Symphony Players, Max Donner, Conductor, previously scheduled for Wednesday evenings of each week, will in future be held on Monday evening at 7 o'clock. The orchestra will continue to meet in the parish house of the Throop Memorial Church, Los Rohles and Center, Pasadena.

COMMUNITY ARTS ORCHESTRA, Roger Clerbois, Conductor, of Santa Barbara, announce April 6 as the date of the next concert of the Spring series. Sylvain Noack, first violin and concert master of the Los Angeles Philharmonic Orchestra, will he the soloist.

THE Los Angeles Chamber Music Society will give the final concert of the season, Friday evening, April 11, Gamut Club Theater, Los Angeles.

ALICE COLEMAN BATCHELDER presents the sixth of the series of eight Coleman Chamber Concerts, Wednesday afternoon, 3:30, April 16th, at the home of Mrs. Frank Gates Allen, 453 S. Orange Grove Avenue, Pasadena. The Zoellner Quartet.

THE Easter Sunrise Service in the Hollywood Bowl will be the sixth annual observance of this holy day in the Bowl. Members of the Hollywood Children's Chorus will sing Easter hymns and form the "singing cross" on the hillside. Hugo Kirchhofer, Director of the Los Angeles Orpheus Club and the Hollywood Community Chorus, which sponsors the Bowl Easter service, will lead the living Easter cross. William Tyroler, musical director, will direct the Wayfarer Chorus in singing the beautiful Hallelulah Chorus from "The Messiah." The Community Orchestra, under the directorship of Jay Plowe, flutist, of the Philharmonic Orchestra, will furnish the instrumental music, this being its first appearance at these services.

POMONA COLLEGE will continue the custom of weekly vesper services, Thursday afternoons, in Bridges Hall, during the Lenten season. Walter Hartley arranges the programs and presides at the organ. In addition to organ music, soloists will be provided for each service and the Scriptures will be read by President James A. Blaisdell. The vesper services will lead up to the annual rendering of "The Seven Last Words of Christ," by Dubois, under the direction of Ralph H. Lyman, with noted soloists and the college choir of 125 voices. Two performances will be given, on Good Friday, April 18, and the preceding Thursday.

THE Woman's Symphony Orchestra, conducted by Henry Schoencfeld, will give the second concert of the season, April 16, at the Philharmonic Auditorium, Los Angeles.

A SERIES of six Lenten organ recitals are being given in Pasadena under the auspices of the Fine Arts Club.

MRS. EDWARD MacDOWELL, widow of the great American composer, Edward MacDowell, was a recent guest in Los Angeles, in whose honor many functions were arranged. The MacDowell Club, Mrs. Graham Putman, President, gave a reception in her honor.

LOS ANGELES Choral Society will present "The Beautitudes," with Cecil Fanning in the baritone role, April 20. Mr. Fanning's engagements also include recitals at Pomona, April 15, and Whittier, April 18.

CONSCIOUS that the annual recurrence of a season of the very finest Grand Opera would be a wonderful thing in aid of the cultural development of Los Angeles, a number of the citizens have associated themselves together, in the organization of the Los Angeles Grand Opera Association. The first aim is to provide Los Angeles and Southern California with a season of grand opera during the coming October, without subsidy and without deficit. If successful this year the venture may be repeated regularly thereafter. The ability to do this will depend entirely upon the co-operation of citizens making advance subscriptions for tickets.



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ROSA PONSELLE, radiant soprano from the Metropolitan Opera House, will close the current musical season with one recital at Philharmonic Auditorium, on May 15th. Merle Armitage, impressario who introduced Ponselle here, has announced an interesting series of concerts for next year, including Alfred Mirovitch, John Charles Thomas and Renee Chemet.

Announcements

REDLANDS Music lovers enjoyed thoroughly the concert given by Karolyn King Lewis and Morris Stoloff, a violinist of the Los Angeles Symphony orchestra, at the Contemporary Club on March 29th.

At the Redlands Country Club every Saturday is held a men's golf tournament. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

Every Tuesday is Community Shop day in Redlands. This shop began during the war as the Red Cross Shop and all articles sold are donated. The proceeds divided between the Redlands Day Nursery and the Associated Charities. It is ably managed by Mrs. Fredrick Harley, in this its sixth year since the war, and the sales have well repaid the women who give their time and interest to the work.

THE Pasadena Lecture Course on Current Topics, in the Auditorium Annex of the California Institute of Technology, Pasadena, includes for April: April 1, Alexander Meiklejohn, former president of Amherst, "The College of Tomorrow"; April 8, Rebecca West, noted English novelist, "The Spirit and Tendency of the Modern Novel."

THE Community Arts Players of Santa Barbara announce the production dates of the month as April 25-26.

KATHERINE BASHFORD, landscape architect, and Mable Alvarez, are sailing from New York, April 26, on S. S. Conte Verdi, for a stay of five or six months abroad. Miss Bashford expects to collect valuable material for her chosen art.

NINETEENTH Annual Spring Flower Show will be held by the Pasadena Horticultural Association, April 21-26, in Hotel Green, Pasadena, continuing six days instead of the usual three. Classes are open to both commercial and private growers.

SANTA BARBARA School of the Arts, Frank Morley Fletcher, Director, announces second term of Spring semester begins April 21 and lasts for ten weeks. Courses are offered in Graphic Arts, Music, Drama, Dancing and French. For full information address Jeanne Auge, Executive Secretary, 936 Santa Barbara Street, Santa Barbara, California.

TWENTY-THIRD annual convention of the Los Angeles district C. F. W. C., will open Tuesday afternoon, April 8, at 1:30 o'clock in the club house of the Tuesday Afternoon Club of Glendale, and close April 10 with the annual federation banquet. Mrs. Charles H. Toll, district president, and Mrs. Daniel Campbell, president of the Tuesday Afternoon Club of Glendale, arranged the details. The Press luncheon will be held April 9 at the Egyptian village in Glendale. Mrs. Leland Atherton Irish, district press chairman will preside. Mrs. Kathryn Leighton, district chairman of art, and an artist of note, has arranged a series of exhibits that will visualize the activities of her department. Mrs. E. W. Hayward and Miss Lillian Douglas will be chairman of accommodations and hospitality, respectively.

A DECORATIVE ARTS GUILD

AT the Assembly Tea Room Art Shop there has been formed a Decorative Arts Guild —a clearing house for craftsmen and architects. Douglas Donaldson, our master craftsman, is sponsor for it, and Marcia Potter and Louise Towle Donaldson are in charge.

Nineteen craftsmen and women were listed in this department in the February '24 number. This list was headed by Porter Blanchard, silversmith and master member, Boston Arts and Crafts Society, whose charming work will be shown in a future number. Additions to the list of workers in the Arts and Crafts allied with the building of homes are as follows:

1. Annie Baldaugh, miniature painter.
2. McLeod Batton, decorative painter.
3. Esther M. Crawford, batiks.
4. The Davenports, weavers from New Hope, Pa.
5. Mrs. A. J. Fairbanks, pencil portraits.
6. Eleanor Plaw, designer.
7. Irene B. Robinson, painter in tempera.
8. Alicia Ronstatt, designer of wall hangings.
9. Chloe Leslie Stocks, block painted scarfs and wall hangings.

The Color Plates

THE colored plates for our cover this month are made by Bryan and Brandenburg, engravers of Los Angeles. They are from a typical Guy Rose now in the Stendahl galleries. Guy Rose is our first California painter, master interpreter of the beauty of his native state, and one who has garnered all the training and skill of New York and Paris schools. His delicate technique and rare appreciation of the power of modern painting to express the delightfulness of our landscape make him our debtor as native Californians. This painting should be secured at once for our local museum.

Comment on March Meeting, L. A. Chapter, A. I. A.

THE March meeting of the Southern California Chapter of the American Institute of Architects was held at the Mary Louise Tea Room in Los Angeles. The speaker of the evening was Mr. H. E. Mitchell, manager in Los Angeles for Foster and Kleiser Advertising Company. His message in brief was to the effect that there is a legitimate and dignified means whereby architects, as a professional group, might sell their services to a waiting but uninformed public. His words produced a more profound effect upon his hearers than was apparent on the surface.

The discussions which arose among groups of members after the meeting indicated that the time will soon come, if not already upon us, when architectural service and its proper functions must be presented to the public in a big and broad manner. John V. Van Pelt, Chairman of the Institute Committee on Public Information, recently has said, "It is not credible that the American public is so far from an approximation of civilization that it has no interest in this subject. France cares, Italy cares. Are we who look down upon these nations from the heights of our serene self-satisfaction really less cultured than we think? Our periodicals publish whole columns or pages, on the Drama, Music, and the Motion Pictures. How has this come about? Unquestionably because these arts are fostered by business organizations, and the theatrical, musical, and movie publicity man has pushed them to the front."

He says further: "If there is a lack of publicity for architecture in the United States, it is because architects as a whole pay no attention, give no time to the presentation to the public of the interesting points of this vital art which is an integral part of the life of the people. By and large, the real estate man, as a by-product of lining his pockets, does one hundred times as much for architecture as does the architect who claims to have inherited the sacred fire."

This last may or may not constitute a true indictment of our professional status. I am not prepared to say without hearing more of the ramifications of Mr. Van Pelt's argument. However, it is a fact that several of the "venerables" among those who heard Mr. Mitchell's words, agreed that the profession of architecture was not fully meeting its obligations because the public knows almost nothing of the service it is prepared to give. Architecture, because of the nature of its field, has inevitably become associated with almost all the branches of economic life. Its ideals and ethics are as clear cut as those of the Law or Medicine but its intimate association with business has made it fundamentally different from them. Mr. Mitchell and the president of the Chapter, Mr. Reginald Johnson, both made it plain that architects have ignored even though they have recognized this difference. The "force of advertising," as Mr. Mitchell termed it, properly applied would create a proper thought in the mass mind toward architects and the value of their service, just as surely as advertising has created a market for Kellogg's Corn Flakes or Singer Sewing Machines.

The Institute has already implied its sanction of the method of group advertising by architects and it would seem quite proper if this Southern California Chapter, with its tremendous but dormant potential strength, would be the first to break ground in this fertile field. If the executive committee of the Chapter sees fit to take definite steps toward the advertising of the architect and his relation to the building operation, they will find a strong and enthusiastic band of Chapter Members in the offing ready to help them.

Harold O. Sexsmith, A. I. A.

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Associate members will be listed here next month.

A Correction

IN the leading article for the February number, written on the subject of *Environment* by H. C. Nickerson, the date 1858, used by him in connection with the work of Frederick Law Olmsted in New York, was printed 1898 by a mistake of the editor's.

Californians should know more of the illustrious father of Mr. Frederick Law Olmsted now doing such important work in the planning of The Palos Verdes Estates, the city of Los Angeles, and in Santa Barbara and other California towns. The elder man was born April 26, 1822, and died August 28, 1903. He was appointed Landscape Architect of Central Park, New York in 1858; and laid the foundations of American city planning during his life.

Announcement

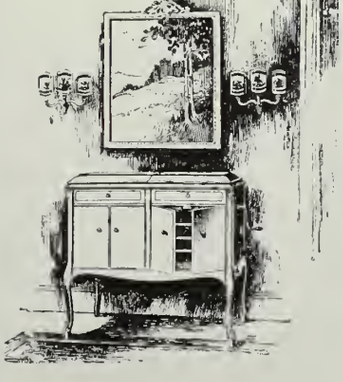
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NO. 52, VOL. VI. APRIL, 1924

CONTENTS

	PAGE
EUCALYPTUS TREES (from a painting by Guy Rose)....Cover Design	
SOUTHLAND CALENDAR	3, 5, 6
LOS ANGELES CHAPTER A. I. A.....*H. O. Sexsmith*	7
THE ARROYO.....*Stuart W. French*	9
TRAILING THE UPPER ARROYO.....*Theresa H. Patterson*	10
THE ARROYO PLAN OF EMIL T. MISCHE	11
MAURICE BRAUN, A NOTABLE SAN DIEGO PAINTER....*Hazel Boyer*	12
IN PERSHING SQUARE.....*O. B. Hatchard*	12
WHAT SANTA BARBARA IS DOING.....*M. Urmy Seares*	13
OUR SAN FRANCISCO LETTER.....*Mrs. W. C. Morrow*	14
TOWN AND COUNTRY CLUBS AND FUNCTIONS.....*Ellen Leech*	15
SOUTHLAND OPINION	16-17
TOWN AND COUNTRY	18-19
BULLETIN OF THE ARCHITECTURAL CLUB	20
PERSONAL MURALS.....*Norman Kennedy*	21
A CALIFORNIA HOME BY BREA FREEMAN	22
GARDEN NOTES FOR MARCH.....*Katherine Bashford*	22
MY STUDIO HOME.....*Mrs. Norman Kennedy*	23
SUBURBAN DEVELOPMENT.....*Norman J. Boroughs*	26
THE GREEN BOWL.....*Stephen Wentworth*	27
BULLETIN OF THE ASSISTANCE LEAGUE	28
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	30

The official organ of the Assistance League of Southern California

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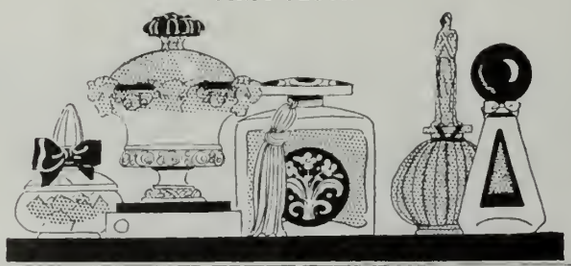
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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE GREAT ARROYO SECO, A PART OF PASADENA'S PLAN

By STUART W. FRENCH
Chairman of the City Planning Commission, Pasadena, California

THE great arroyos, or washes nature has provided for carrying off surplus surface waters from the mountains afford special opportunities for permanent and attractive improvement. By confining floods to restricted limits in smooth bottomed channels a large percentage of the area of these wastes can be reclaimed for recreation and roadways. The fact that they are gashes in the surface and so at lower levels than the surrounding country lends added opportunity for beauty in landscaping. Pasadena possesses several such arroyos, all of which are receiving very careful study.

The great Arroyo Seco, being the largest, offers the finest field for enjoyment. This channel has suffered much through lack of appreciation of its possibilities and because of ill-advised uses. In the early days its trees were ruthlessly cut for the very reason that should have saved them—"they were so big." But appreciation of nature's beauties could not stand against the easiest way to fill the kitchen stove.

The location of the Stadium in the arroyo is most unfortunate for the landscape development and improvement, as it now stands in the center of the area like a huge ant hill. Even though its rocky slopes may be made to bloom it will forever intercept vistas and will prevent a natural "flow of landscape." Roadways must lead to it and away from it, a scheme antagonistic to an unhampered plan of landscaping. This pile of concrete must be made to set *into* the landscape, not *on* it.

But the Stadium is there; and the trees are gone. Care must now be taken that other and more serious errors are not made.

The Board of Directors of the city have taken commendable action in securing Arroyo lands, and others who have worked toward this ultimate end in the past should be applauded for their vision in trying to preserve the spot. It is one of Pasadena's valuable assets, capable of great enhancement if properly handled.

The first step should be the making of a definite plan of development, a carefully studied scheme of landscaping by experts, looking to the reclaiming of waste land, planting, roadways, golf course, buildings (for park purposes only) and other details looking toward the perfection of this natural park in the years to come. When this experted plan is had, worked over and adopted it should stand as the unalterable plan and so dedicated. Every move in the future should follow and work into this accepted scheme. Otherwise the attainment of a perfect whole will be impossible and there will be in its stead a piece of unworthy patch work. Special watchfulness must be had that no encroachments, due to ill seasoned thought, public clamor, temporary need or wavering officialdom, be allowed to plant themselves within the domain.

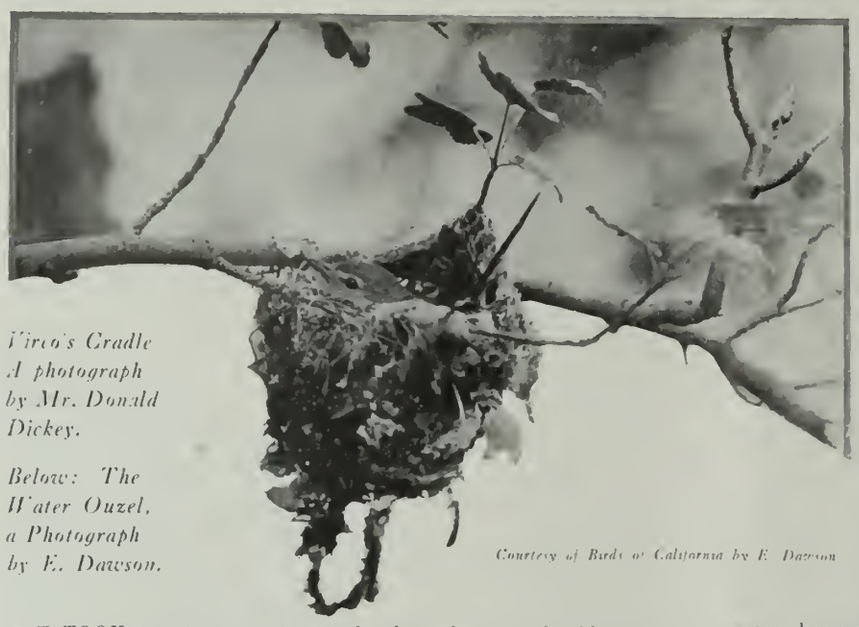
The accomplishment of this thing in its entirety is not possible for years to come, but it never will be possible in an eternity if it is not started right and followed through along well conceived plans



JUST NORTH OF LA LOMA BRIDGE IN THE WOODED CANYON OWNED BY THE CITY, AND WITHIN IT, IS THIS LEVEL STRETCH OF NATIVE GRASS AND FOREST WHICH LOOKS LIKE A GREAT ENGLISH COUNTRY ESTATE, BUT WHICH IS THE HERITAGE OF THE CITIZENS OF PASADENA, CALIFORNIA. IT WILL BE KEPT CLEARED OF TRASH BUT UNTOUCHED.

TRAILING THE UPPER ARROYO

By THERESA HOMET PATTERSON



Vireo's Cradle A photograph by Mr. Donald Dickey.

Below: The Water Ouzel, a Photograph by E. Dawson.

Courtesy of Birds of California by E. Dawson

IT TOOK twenty years to set the day when we should tramp as far as Switzer's! In a sunny rainless winter we had picked a morning when the mountains were screened off and the atmosphere was dense enough to hold a week's rain. Like little children, having set the time, we were peeved to have to change it by the jot of one day. The next morning it was pouring. Hopeless, I turned for another nap, but presently hearing a trill under my window, I looked down into the pink cherokee hedge. There was a flash of gold as the calaveras warbler shook the raindrops from his wings. Looking out of the north window to see the Spurred Towhee which was calling, "Marie, M-a-r-i-e," I could not believe my eyes. The mountains, as if by magic, had emerged snow-crowned and sun-lit. A rooster crew, the song sparrow sang—signs of clearing or rain, smoke rose from a train and trailed along, a black cat—but a Californian's faith rests lightly on signs. The chorus made up of Mocking birds, Song, Gamble and English sparrows, Linnets and Blackbirds was left behind for a few soloists in the mountains. As we turned north from town the rough road into the Arroyo was a chain of little pools reflecting the bluest sky, over which the white clouds played. The bank, with its white sage and greasewood, its leaning trees, and even the mountains, were reflected in what one might thoughtlessly call mudholes. At the city limits we came upon the new Arroyo Seco road, trackless and velvety, which swings first to the right and then to the left of the stream by way of many new bridges and farther up, by fording over crunching pebbles. The alders had on their new spring suits; the rain had brought out the green in the mosses, and sent the stream dancing along with a new song. For those who are hungry for the Eastern springtime here are eight miles of it; and for those who would smell the damp woods here was the elixir of leaf mold. The little "house by the side of the road" is not one but many, looking as native to the soil as the great oaks which shelter them. But one there was who did not wish to be "a friend to man" (or four women). Every approach to his cabin was barricaded, nor did he lower his paper the fraction of an inch at our "Yoo hoo!" for information about parking the car.

The trail hugged the wall of rock, while at the left and below was the broad stream humming its way over pebbles and around white boulders. A Flicker gave us "Godspeed," and wherever there was an accumulation of dead brush and vines we could hear the Spurred Towhee scratching. Snow sends the birds down from the mountains. We missed the Hummers in the yellow tubular flowers of the tobacco trees.

Rain had brought up the maiden-hair among the coffee ferns; the rocky north sides were feathered with the overlapping polypodium. In with the rushes on the west branch were ferns shoulder high! Such a dry season does well to show even a sample of her wild flowers. Wild cucumber, deadly night-shade and larkspur were in bloom, also Oregon grape, which grows only in one spot on the trail.

We had only rounded the first curve when we all stopped! "Did you ever smell such good smells before!" was the exclamation of four who spoke as one. "I get sage," "I believe it is balm of Gilead," "I say bay." It was decided then that one of the party was to be nose, one eyes, one ears, and I was to be the recorder. In this way we would miss nothing. Look at these baby fuchias hung on the gooseberry bush! Listen to the water! Just smell this wonderful air!

When a hand went up we all froze. 'What is it?" Some kind of a wren on the woodpile (cabins stop here and there for a mile up the trail). He was a reddish brown with broad white cravat, and spider like in the way he ran around the stones. He did not run the scale to disclose his name. Hands were raised again! A pair of wren-tits had come out to hold us up. They chirred like a Nebraska locust. Dappled sycamores bent rainbow-like over long vistas of water and gray boulders and feathery green. A moss-cushioned rock for the fisherman hung out over a deep pool, conveniently near a nice campsite with its charred stones, iron bed, willow screened, and sheltering oak. Kinglets aplenty in the oaks refused to show their colors, while goldfinches showered us with their notes as they festooned our narrow sky-roofed canyon. Every turn as had a surprise and we understood why horses always hurry around them.

Leaving the Arroyo by the west branch the trail becomes steeper and more intimate by little waters. Baby-blue-eyes and flowering pea; and more ferns by ribbon-like streams gliding down the steep face of rocks; the friendly Titmouse calling "Chick-a-dee"; Vireo cradles rocked by every wandering breeze; and in striking contrast the blackened trunk of a big cone spruce which, having lost its head and all its limbs, serves as a many-storied apartment house for lovers of mounatin tops and sky. A beautiful alder blown to the ground was bravely putting out its leaves. An Alaska Hermit Thrush tripping across our path tripped back like a child's return ball.

Leaving the smaller canyon and its enveloping vegetation, we looked upon a great panorama of mountain peaks, and long velvety ranges sweeping down to the Arroyo, which traced its course in springtime green. Almost speechless, we voiced such faint praise that our lady who was acting as eyes, quoting Cyrano de Bergerac, begged us to *amplify* it.

One particularly beautiful corner had a narrow, high waterfall, a burst of Yucca at one side, a bit of scarlet bugler in a rock crevice, a willow at the tiny pool, and, springing from the bank a sycamore in new leaf. Across the trail the inside of the curve was massed with blue lilac, manzanita, buckthorn and tree-poppy. Add this to the inspiring view and then hear the Wren-tits calling and answering! They are the voice of the mountains, while poison-ivy is the lurking evil spirit, n'est pas? The Pacific Ocean and Catalina were rediscovered and then the descent of the trail began. Bear Canyon trail leading over to Mt. Lowe gave us a fright, as nothing short of a miracle could make four miles reach as far as we had come already. Across the Arroyo also (we had come back to it) was Manzanita Trail just wide enough for a foothold. It moved the sarcastic member of our party to say that just one thing grieved her and that was that she did not have to go around that cliff.

Before us was the chapel that will mark this Switzer-land. It is awesome, perched on the cliff two hundred feet above the haunts



Courtesy of E. Dawson's Birds of California

of the water-ouzel. Swinging around the bank and over the new stone arch one faces this inscription, "Switzer's Camp—Open to all friends of the mountains. The Canyon Wren welcomed us as though he were the reincarnated spirit of the founder of the camp. He is indeed the soul of the canyons. We felt our cabin hallowed by his repeated song on our doorstep. The Kinglets—those wee Galli Curcies—poured their songs over our roofs. Our cup overflowed sure enough! After dinner we sat by the big stone fireplace and listened to how the dream for the chapel had become a reality; and then we went out to see it, white in the moonlight. We thought of Melrose, but more of "the castled crags of Drachenfels."

From out the slow-moving shadows the imagination took flight with the tuneless birds, and heard.

"The manifold soft chimes
That fill the haunted chambers of the night."



A Photograph by George D. Haight.

THE LOVELIEST PART OF THE ARROYO IS UNDER AND SOUTH OF LA LOMA BRIDGE. SO WILD THAT THE BEES BUILD NESTS IN THE GREAT SYCAMORES AND BIRDS ARE UNDISTURBED. CANNOT THIS ONE PLACE BE KEPT SACRED TO NATURE UNTOUCHED BY AN IGNORANCE WHICH SPOILS BY "IMPROVING?"

WITH the assistance of the City Engineering and Park Department, who furnished contour maps and data on present streets, a Committee of the Civic Federation of Pasadena prepared in January, 1918, a comprehensive plan and a series of recommendations looking toward the parking of all that portion of the Arroyo already acquired or necessary to complete a continuous Arroyo Park from the South Pasadena line to the mountains. Through the generosity of a number of citizens, the Committee of the Federation was able to employ Mr. Emil T. Mische, a man of national reputation in park planning, to assist them in the preparation of their map and report.

Seventy per cent of the acreage recommended to be parked was then owned by or was under option to the city. Isolated sections were already being used for park purposes.

The lower Arroyo is still densely wooded in places, the original native growth never having been cut. It is comparatively narrow, deep and adapted to paths and bridle paths rather than automobile roads, and the general recommendation is that all planting in the Lower Arroyo be confined wholly to replacing, where necessary, the original natural trees and undergrowth, and that all exotic planting be avoided.

In the Upper Arroyo between Brookside and the middle-level bridge crossing which is recommended in the detailed descriptions given below, the width of the Arroyo bottom allows for the extension of Brookside and for numerous roads, paths and bridle paths, for a number of canyon entrances to the Park, and for the development of a Municipal golf links. The use of open spaces for golf links will of necessity confine the replacement of the planting largely to the bluffs and canyons. Native plants and trees only, with the elimination of all exotics, except Eucalyptus, is recommended.

(Continued on Page 25)

A NOTABLE SAN DIEGO PAINTER

By HAZEL BOYER

IN this golden age of landscape painting, America has attained a position of unprecedented importance in the world of art. To hold a place of distinction in this great field is an accomplishment and an honor. Just how did Maurice Braun, among may others, arrive there? His optimistic paintings carry a conviction that he did not have an unhappy time in the course of his progress. All great work must be the result of difficulties overcome, but whether or not the struggle be a bitter one, depends upon the character of the person striving. The thoroughness and sincerity of his paintings prove that he has worked, and worked consistently, studying with enthusiasm toward an ideal.

There was no school of landscape painting in his student days Then his intention was to do portraits, and his entire five years at the National Academy in New York were devoted to study of the figure. There he won every prize offered by the Academy. Then he traveled abroad, studying with deep devotion, the works of the Masters. It was shortly after his return to New York that he realized that he had found the greatest appeal in landscape. Just as at the present time, much splendid work was then being done in this field, but he felt there was danger of being influenced too much by other painters, if he remained there, so he came away. In 1909 he arrived in San Diego, California, and he knew he had chosen the best place for him. He felt such a response in his own nature to the coloring and forms in this sunshine country. Down in that corner of the world, practically isolated from art production, he gradually developed his individual landscapes. For twelve years he did not leave the state, but his sunny interpretations went out to all the large exhibitions in the East and into many private collections, fast building for him national fame as a painter of California landscapes. Though there is much evidence that he would rather paint trees, he has continued an interest in painting the figure; a good many portraits bear his name, and in his studio are many studies of his wife and his two small children.

Finally, the spell of California was broken, a longing came to paint the environs of his boyhood days, in New York and New England. In 1921 he started east, painting as he went. Colorado interested him greatly. For three months he explored the wild beauty of the Continental Divide, then autumn, down in the Ozarks held him for as long. The first winter in New York he devoted to renewing friendships in the clubs, studios and galleries. It was a big thrill to get back and see what all the boys were doing. But spring found him out in Connecticut, that state whose largest crop is paintings. 'Tis no wonder, for there the landscape seems to reflect the culture and tradition of its people, the intimate lyrical type of landscape that New Yorkers call Davis' country, with its oaks and elms, its brooks and old stone fences.

Maurice Braun was enraptured to live beside a brook in a little colonial house, all filled with quaint furnishings and paint the bursting of buds. Perhaps it was then that California lost full claim to him, but his exhibition the next winter at Macbeth's in New York City quite settled the matter; his title underwent a change and he became a painter of the East and the West.

Old Lyme, Connecticut, probably the best known art center of America, was finally decided upon for his eastern studio. Quaint Old Lyme, where practically every one of the stately old Colonial homes along the elm bordered Main street and dotting the surrounding hills, houses an artist of note,—a locality filled with romantic atmosphere and happily ruled by its guardian angel, "Miss Florence." But all the charm of this comradeship, of painting skies, glowing autumns and snowy beauty of winter did not win Maurice Braun from his love of this land of sunshine, he says, "The best part of going away is returning home." He has returned to build his dream home and studio on Point Loma, one of the most renowned of all beauty spots in southern California. Though in the future he shall divide his time with the East, he says that he hopes to continue to interpret his beloved California hills and valleys with ever increasing interest.

Of course these events are but the external influence which have



CALIFORNIA MOUNTAINS, FROM A PAINTING BY MAURICE BRAUN.

affected his career, undoubtedly the most important phase of the subject lie in the man's own character.

Almost the first statement generally made upon entering a gallery of his work is, "What happy pictures!" Mr. Braun always paints in a high key, he says that he prefers to paint when the sun shines, when the hillsides and foliage sing with color. He may paint a grey day, but it is always luminous, a greyness that shows the presence of the sun somewhere. It is evident that he is an optimist. His simplicity is evinced in every picture that he paints. Never did he paint a storm or a sunset. He is no dramatist and he never strains for an effect. A simple hillside, a few trees and a bit of distance, and about it he weaves a harmony, just as a great musician creates a heavenly sonata from the simplest theme.

The most vital phase of his character which we feel in all his work is that rare quality of balance. He is never temperamental about when he may work and when he may not. His enthusiasm is so great that he is at all times inspired. So he paints practically every day of his life. It is evident that the ideal towards which he is ever striving is to attain perfect balance between the inner spirit of nature and her material appearance. Everyone understands his work because he paints a tree as he sees it; he knows them intimately and makes us feel the character of the tree.

Being balanced and simple does not prevent his work from being strictly modern. Recently, when a well known critic looked at one of his pictures he said, "It has all the modernism of a Matisse, yet it is perfectly sane." It is this balance in which lies the greatness already achieved and the promise of much to come.



WINTER EVENING BY MAURICE BRAUN.

PERSHING SQUARE

(Los Angeles, California)

By O. B. HATCHARD

In Pershing Square the trees are gay—
Across an azure sky there pass
White clouds whose fleeting shadows play
Slow hide-and-seek upon the grass,
Though Spring has come to us anew
A hint of Summer's in the air
In April mood I wait for You
In Pershing Square.

In Pershing Square grey squirrels play
And up each tree-trunk swiftly scoot.
It's April now, so what care they
For newsboys' yell or motors' toot?
Tho' maidens pass me not a few
With downcast eye or haughty stare
They leave me cold, My Dear, I swear,
It's April—and I wait for You
In Pershing Square.

In Pershing Square the grass is green
The fountain in the center plays
Without, each lordly limousine
Hides Spring creations from our gaze.
My mind, while waiting here for You—
(As I remarked, Spring's in the air)
Is filled with foolish fantasies,
And, though there are no apple trees,
Today, a Paradise for two
Seems Pershing Square.

BUILDING DE LA GUERRA PLAZA and PASEO—SANTA BARBARA

By M. U. SEARES



THE fine, old California town of Santa Barbara has been saved from the commonplace by the character of the citizens who live there. Restoration of the early Spanish buildings has come just in time to rescue its beauty from oblivion. There are many beautiful and well-appointed modern homes in Santa Barbara, but none more beautiful and appropriate to its charming family life than that of Mr. and Mrs. Bernard Hoffman of Massachusetts and California. Set high above Mission Canyon and appropriating its natural beauty, the handsome house, designed by James Osborne Craig and carried to completion by Carleton M. Winslow, looks out over the city and its incomparable setting as though gravely considering its future problems.

From its quiet, homelike atmosphere has gone out an influence that is transforming back streets and alleys, neglected Spanish Plaza and lovely old adobes into things of beauty that shall be a joy to Californians forever.





The old de la Guerra House itself is still occupied in part by members of that family, keeping the traditions intact. The old city hall has been wrecked and a modern one built on the northeast corner, leaving the center of the Plaza to be parked. At the south end is a beautiful commercial building designed for The Daily News, by George Washington Smith, and the west side will be made beautiful by cloistered entrances to some State street stores. The Daily News building is seen in the right hand picture, the City Hall on the left.

Inside the beautiful Spanish street whose entrance from the Plaza is shown in two pictures at the top of the page there is a fine Patio similar to that built by Myron Hunt for the Mission Inn at Riverside. Here the most distinctive California food is served as is announced in the charming notice on page 8 of this maga-





BEHIND THE DE LA GUERRA HOUSE WAS AN ALLEY AND GARDEN NOW BEING MADE INTO "EL PASEO" SHOPS AND STUDIOS TO BE RENTED TO ARTISTS.

zine; and here too are studios and little shops whose charm brings customers. In the court now under construction (above) new studios are being developed according to the plans of the late James Osborne Craig. The sheer beauty of this restoration has now broken through into the main street of the city in this charming flower shop and little street beside it, which was designed by Mrs. James Osborne Craig now sarrying on her husband's work and perpetuating his genius and memory. Work is still going on to complete Mr. Craig's original plans of Spanish building. At the far end of this court under construction in the picture above, is the opening into Paseo de los Flores where is the flower shop seen to the left on State street, and upstairs is the photograph gallery of Mme. Jueptner-Stuart. These photographs were all taken for CALIFORNIA SOUTHLAND by Walter Collinge, Santa Barbara, who has many beautiful plates of the finished interior of the Paseo de la Guerra and the Patio Restaurant as completed.

OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW

SAN FRANCISCO is crowded with Eastern visitors—the sunny balmy days proving an immense attraction after the bleak and snowy winter of the East. The days have been cloudless, and parks, beaches and highways have been filled with pedestrians, motorists and sightseers. The new Skyline Boulevard has attracted vast crowds. One may motor down the peninsula keeping to the winding highway until near Burlingame, and there, entering a shady, verdant lane, one may wind along a deep ravine, where vines and trees cling to steep banks, on past the palatial homes of Hillsborough, Burlingame, San Mateo and Menlo, until one strikes the high Spring Valley Dam. The road is entrancing, and after the heavy rains of a week ago every leaf and shrub and tree glistens in the brilliant sunshine. The Spring Valley lakes are edged with low-growing willows and rushes. The driver of our car said that in 1911 the waters from those lakes swept over the seventy-five foot dam. This year the water is lower than it has been for years. Rain has been lacking this winter, and while the dazzling sunshine is gratifying to Eastern visitors and those who have no concern for its lack, it is far from being a satisfactory condition to orchardsts, ranchers and stockmen.

"If all our skies were one broad glare
Of sunshine clear, unclouded,
If none were sick and none were sad
What service could we render?
I think if we are always glad
We hardly can be tender . . . . "

and there is something soothing and restful in the soft falling of the rain—and tempestuous wind and shrieking gale suit some moods. Life is not all sunshine, for clouds and shadows come alike to all.

After reaching the dam one may continue down the winding way and finally strike the road to La Honda, or Half Moon Bay, Salada Beach, Montara, Pescadero and Santa Cruz,—the City of the Holy Cross. We love the liquid lilt of the beautiful Spanish names, and it is disgusting, that, owing to dense ignorance of those who should know better, the names have not been preserved. The change of Pajaro (Pah-ah-roh) to Watsonville Junction is unpardonable. One thinks of some obscure village in the backwoods. Los Gatos (The Cats), Los Angeles (The City of Angels), Sierra Madre (Mother Mountains,) Ojai, Indian name for Nest, incorrectly pronounced Oji, was once known as Nordhoff, so called for Charles Nordhoff, who first brought notice of the nest surrounded by high mountains,—to the tourist, and who had the good sense and discrimination to advise the return of the beautifully significant name—and the pretty little hamlet resting in he Valley of the Ojai (Ohi)—is once more called by its Indian name. Mountains stern and forbidding, but holding within their fastnesses, orange groves, beautiful homes for Eastern magnates—who spend part of every winter in its placid environment, —farms, orchards, villas and cottages, surround it; but lower down are the foothills dotted with wild flowers and fragrant with acacia, clover and hay fields. It is a valley of surpassing loveliness.

Returning to San Francisco from the Spring Valley Lakes, one follows the many curves of the road that is as yet still in the making, though hard and firm, while awaiting its final baptism of asphalt. Immense fields of the pale silvery green artichokes whose dull blue blossoms blend harmoniously with the green of the succulent vegetable itself are on each side of the road. The fields stretch far away to the western horizon and apparently there is enough of the delicious vegetable to supply the markets of the world. Here and there are glimpses of the ocean, mountains and trees lend diversity to the scenery, which at all times is pleasing and soothing—after city streets and hard pavements and high buildings. At length one enters Sloat Boulevard and the motor car glides swiftly along the beach, entering the Park, but before that sylvan spot is reached one drives past the largest outdoor swimming pool in the world. Already the trees and shrubs are rapidly growing, almost hiding it from view. Through the park one passes the Conservatory before whose portals the sunken garden is bright with vivid hued pansies; on past the Aquarium where the transplanted fishes swim at ease, the seals do a flip-flop in the open, and all is interesting and instructive. Even though it may be Spring, it is still March, and the rhododendrons and azaleas are slow in blooming, but acacias breathe forth a fragrant perfume, and trees and shrubs are a-glitter in the golden sunshine. Equestrians are thick along the bridle paths; mothers and nursemaids keep vigil over the numberless children who frolic on the grass. Motor cars in endless procession glide swiftly along the Park. Recently on a drive we took the road that leads to Strawberry Hill with its waterfalls and artificial lake. Several varieties of aquatic birds were enjoying the water. Gulls had joined the mud hens, ducks with beautiful plumage, swans gliding gracefully on the water, but awkward and ungainly on land, were greedily feeding. Stopping the car for a closer glimpse we saw to our amazement a seagull taking a bath. It dipped and dived, shook its plumage, dived, plunged and went on with a series of ablutions that were amusing and surprising. Telegraph Hill has its votaries, and daily may be seen motor cars winding round its summit, the occupants pausing to drink in the incomparable view.

San Francisco abounds in charming tea gardens. They are to be found in every available spot from the artistic one in the Golden Gate Park where kimona clad waiters serve the green tea of Japan, the odd little cakes and the cunning napkins with a huge polka dot or a distinctive Japanese picture, and where one may revel in the beautiful miniature garden and see the gold fish disport in the tiny lakes, observe the gnarled and twisted dwarfed trees that are hundreds of years old, and yet not as high as a child of six.

The Log Cabin where the Pioneer Women hold high festival, the thirteen trees that represent the thirteen original States, the Thinker and other statues are all conveniently near.

In Chinatown where the Dupont Street Hill meets Pine or California Streets, are other interesting and distinctive tea gardens. One in Grant Avenue nearer Sutter Street, has a wonderful view from its attic top, but there is a climb of innumerable stairs to be surmounted before the luncheon or tea is found. Recently, the House of Mystery in Taylor Street, of which mention was made, has been taken over by The Western Arts, and on one of the lower terraces, but still high from the street below, is a new tea garden. It is called The Russian Tea Garden, and may be reached by way of the Causeway that begins at Jones Street and winds up to the top of Russian Hill at Vallejo Street, or one may climb the steep Taylor Street Hill and enter by a short stairway to this charming spot. Tea is served on one of the terraces or in a delightful sun parlor where the prevailing color of walls and tables is a light warm gray. Small tables—no two alike in size, furnishings, or dishes—are set about the glass-enclosed room. The tables are spread with varying color schemes. Linen, china, flowers and candles are all of one hue—a vivid living green, a warm Dutch blue, a royal purple, a yellow that is almost orange, and vivid splashes of color—yellow, orange, carmine and dull blue. There are a number of terraces—all high above the street, and every one with a wonderful view. From one where window boxes glow with color, may be seen all of Nob Hill—The Fairmont, the new skyscrapers, the Church of Nuestra de la Sonora, Mt. Diablo and Yerba Buena Island with its mantle of trees. A certain-afternoon a week there is a feast of reason for those who have the discernment to attend. Mr. Raine Bennett, a writer, an artist in feeling if not in colors, has been giving readings and informal talks. One week he read from Edgar Allen Poe and last week his theme was "Authors and I," a new book that is not yet in the bookshops, but for which he sent East. It is by C. Lewis Hinds. Mr. Bennett gave an illuminating talk about the Hausmans. He read from one of the brothers' books—a thin volume, thirty-five years in the writing, but which is so full of poignantly beautiful things as to bring tears to the eyes of those who heard Mr. Bennett's beautiful rendition of the poems contained in "Shropshire Lad." One regretted that a larger audience could not have heard this charming lecturer read with such rare art and pathos those whimsically pathetic poems. These poems were rewritten, polished again and again, and then the author remarked that he wished he could give them

(Continued on page 24)



THE WATER FRONT OF SAN FRANCISCO, SHOWING THE FERRY TOWER AT THE FOOT OF MARKET STREET, THE MAIN AXIS OF THE CITY, WHICH POINTS DIRECTLY TO TWIN PEAKS ON THE WEST, AND YERBA BUENA ISLAND IN THE BAY ON THE EAST. BOATS RUN TO THE TRANS-BAY CITIES OF OAKLAND, ALAMEDA, BERKELEY AND RICHMOND AND UP TO VALLEJO.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

WHILE England grows restive under the reports of the accidents attending the indulgence by the Prince of Wales in his best loved sport, riding to hounds or steeple-chasing, it is not difficult for his American admirers to understand his delight in the chase. We can thoroughly sympathize with him even in the face of the old fogy editors of the London Daily Herald who accuse him of no longer being in the very young class and ask of the nation as a whole if it is not time that he turn to more worthwhile pursuits. There may be air castles floating around this steeple-chasing of which his staid old English subjects know nothing; the world is full of lovely ladies who are as partial to the early morning canter and the thrills of the chase as the Prince, and while this would hardly be pointing a moral to adorn a tale, one could not have a lovelier adornment than Miss Dorothy Langheed, daughter of Sir James and Lady Langheed of Calgary, one of the most accomplished horsewomen of Canada, and the dance partner of the Prince in Banff.



Photograph by Mme. M. Jueptner-Stuarts.
MISS DOROTHY LANGHEED OF CALGARY, AN ENTHUSIASTIC EQUESTRIAN

THE bachelors, with us, do not, individually or collectively, form a national worriment, although in every locality they are of great interest to a normal few and a social asset to hostesses at dinners and dances. At one period of the year, at least, they loom large on the horizon of the debutante. Always the advent of Lent is marked by the approach of a last gay frolic, an evening in which is



MRS. CLINTON CHURCHILL CLARKE, ONE OF THE PRINCIPALS IN THE COMMUNITY PLAYS

stored gayety to furnish pleasurable memories to lighten the coming forty days of quiet reflection. This event is the Bachelors' Ball, always on the Monday evening preceding Ash Wednesday and is recognized as the function by which the bachelors repay in a measure, the many kindnesses and courtesies extended them by their hostesses throughout the season. Naturally the bachelors vary with the seasons, as they can't all withstand the assaults of Cupid, but there is a recognized Old Guard, forming the backbone of the organization, who can be counted on to uphold the traditions. The ball this year, held the third of March, in the ballroom of the new Biltmore, was even more beautiful than those of past seasons. The gorgeous colors of the Oriental effects were enhanced by the dainty flower costumes, vieing with the dazzling snow and ice of the winter maids, the whole shot through by the silvery flashes of lightning from the robes of the radio impersonator.

WHILE the dramatic season is rapidly nearing a close in the East, we seem to have just reached the height. The opening of the new Biltmore theater, with "Sally," followed by "Lightnin'," gave the playgoers of Los Angeles a new impetus, and the attendance during the visit of the Chicago Grand Opera Company served to encourage the formation of our own civic opera company before another season. Pasadena has a special interest in the drama now as the campaign for funds to build the Community Playhouse is in progress. The building will cost two hundred thousand dollars, but as the lot has been bought and is held debt free this does not seem such a tremendous undertaking.

The Pasadena Community Playhouse is recognized throughout the country as the leader of the three hundred and fifty small theatres of this type in America and its success may be readily understood when the loyalty of the members of the players' group is recalled. For instance, when the "Torch Bearers" was produced recently the success was so great as to make it advisable to hold it for a second



MILLS COLLEGE BIENNIAL KERMESSE, 1923. DOROTHY LECKENBY, MARY LOUISE DANIELS.

week, then, with the interest unabated, it ran a third week, which necessitated the cancellation of many engagements, the deferring of numerous personal duties of the players, coming as it did in the crest of the social wave with dozens of invitations crowding the books of the principals, Mr. and Mrs. Samuel S. Hinds, Mrs. Clinton Churchill Clarke, Mrs. Arthur H. Palmer, Mrs. Samuel Cupples Pierce, and Miss Frances Gripper.

REALIZING how impossible it would be for Mrs. Willoughby Rodman to remain quiescent after her interest had been thoroughly aroused, her friends were not surprised to be apprised of the series of four lectures, or, as she prefers it, talks, she will give at the Ambassador Hotel under the auspices of the European Relief Committee for the benefit of Russian refugee students in Europe. While Mrs. Rodman always explains that she is more of a "do-er" than a speaker she tells of what she has seen and known in a remarkably interesting personal way, and each one of the subjects is replete with interest. The first lecture was given the last week in March and was "The Ruler of All Islam and His Magic City on the Bosphorus." The exiled youth of Russia made a very deep appeal to Mrs. Rodman, who found them the saddest and the least hopeful of any set of people encountered.

GREAT artists may come to us from New York and Chicago, singers, violinist and pianist may thrill us for the moment, but the real test of our civilization on the Pacific Coast is our support and enjoyment of such excellent chamber music as is given over a long season by Alice Coleman Batchelder in her series of concerts each year in Pasadena. At the Raymond Hotel, that constant center of New England's traditions in the Southland, the month's program was given before an appreciative



MRS. SAMUEL S. HINDS, A STAR IN THE RECENT PRODUCTION OF THE "TORCH BEARERS"

audience of music lovers whose quiet, regular support of our best local talent proves a knowledge and discernment that will carry on in this isolated community.

AN interesting announcement was made by Mrs. Cora Hatch Johnston of San Jose early last month of the engagement of her daughter, Miss Evelyn Johnston, to Bogardus Snowden Boyle of Memphis. Mr. Boyle is the son of Mr. and Mrs. Edward Landseer Boyle of Memphis, and a great-grandson of Judge John Overton, one of the founders of the city of Memphis. Miss Johnson has many friends in Los Angeles and was a very popular guest in the home of the W. W. Orcutts, at the time of the wedding of Gertrude Orcutt and Secondo Guasti, Jr. Mr. and Mrs. Guasti are now abroad, having planned a seven months' trip, including a three months' motor tour of the Continent.

WHETHER the fact proves the popularity of the shawl, or of the appeal in the Spanish menu, is an open question, but the officers of the Assistance League found such manifested interest in the Shawl Dinner as to make it worthwhile giving an encore at the Vista Del Arroyo, in Pasadena, March 24. The use of the hotel allowed a much larger guest list and thereby the receipts were doubled.

SOUTHLAND

New Ideals

THERE was a time when Americans were prone to boast of their representative, legislative body at Washington, boast in Europe when travelling there, boast in America to travellers here. Looking back into that dim past through the screen of world conflict, we ask ourselves to remember if the motives and actions of most of the senate were any different from those which are now crucifying our country before the world. Was not the lack of ability to measure up to what we now consider clean-cut, competent statesmanship even more universal in Washington than it is today? Was not the whole country more smugly complacent over publicity in the form of muck raking? Was it not actually particeps criminis in the gloating game of defamation of character as a sport in itself irrespective of either charity or justice? Did not the public itself ask only that some prominent or wealthy citizen be served up at each issue of our thirsty publications and daily papers—careless of whether truth be regarded as a factor or ignored?

If we were more complacent when this sort of war was waged among the political henchmen of the pre-war past than we are today, then we may truly say that the world is growing worse. If these politicians among our statesmen in the senate think to gain applause throughout the country by usurping the function of justice without either training in its behavior, or knowledge of its laws, they are certainly far astray. Even our daily papers hint that the public regards the Senate not as justice with eyes blinded that the balances may be judged justly; but rather as sharp-eyed clowns masquerading with the scales.

If there be, in the action of the Senate, a straightforward desire to ferret out dishonesty, if those who are doing the ferreting have clean hands and high purpose coupled with the necessary ability to think straight and be just, then we shall await their conclusions with patience and some interest.

Meanwhile we have seen a finer statesman than they resign his high office and gain the sympathy of the whole country: meanwhile we are studying the oil leases and discovering much business sense in their acceptance by our government: meanwhile we are condemning the acceptance of money by those who are connected with governmental interests and are classing those who know so much about the sins of others with the criminals.

The responsibility placed upon women by enfranchisement has so far had a remarkable and unlooked for effect. Few women have rushed into office: many have taken their seats very quietly: and the great multitude of women voters sitting in their homes reading the papers, going to their clubs to study "current topics" may be visualized as turning toward this exhibition of America's sordid party politics at the Capitol of their country with wide open eyes astonished at the travesty of selfishness in places held by them to be high and holy. When enfranchised womanhood reacts to this revulsion of ideals, realizing that the father she has revered, and the son she has taught to deal justly with his fellows have betrayed her, astonishment will be found in the eyes of the old school politicians now so blandly performing at Washington.

The Art of Living

THREE years ago signs became evident that the city of Los Angeles was beginning to find itself as an entity. The herculean efforts of the dealers in land with "Come to California" as slogan, had brought to the Coast a large mass of people from all states and countries—all conditions of mankind. This stream of humanity pouring into Los Angeles has begun to spill over into the far-flung and resourceful stretches of this extensive state. No longer do the new comers remain exclusively in Los Angeles or even in the little corner of the state called "Southern California" by the Iowans. Shrewd dealers in land, not to be deprived of their business in this locality, are turning their thoughts and their energies to persuading every resident to buy two houses or even three before he may rank himself as a true Californian.

This is not wholly a commercial method of piling up business; there is behind it a fundamental principle of the art of life on the Pacific Coast. If we are to occupy the land in the true California fashion, developed by our precursors and now joyfully used by older sections of the state, we must secure watering places for summer and interesting city life for school days and working days or else arrange a perfect home life in a combination of all pleasures in one country place. This is the privilege of rich and poor alike in California.

The very poor who have by means of begging a ride arrived in California this winter can, by using the philanthropic means provided by public utilities, travel from climate to climate; and California is the hobo's paradise as well as the millionaire's.

The hobo has arrived bringing his carefree habits and, like the mice, mosquitos and rats he brings contagious diseases with him. Public baths and more sanitary inspectors are now the crying necessity; and we are saying to our advertising boards of commerce, "Now see what you have done."

But, for the average family, which earns its daily bread and which has awakened to the fact that we can possess as a community what we cannot as individuals, and who, now, as quoted by Mr. Nickerson in March issue, "demand delightfulness as a part of life," there is plenty of the latter commodity in California.

Delightfulness as a part of life can be had, but it must be wanted, and planned for intelligently. Its secret lies in forgetting the routine of life in other climes and seasons and in turning gypsy, in heart if not in habit, answering always the call of the wild.

The artificiality which has so bound us to convention while our "paying guests" are with us, drops from the true Californian at once when the lovely California summer begins to manifest its signs. Out onto the sweet, dry ground we go—to beach house or mountain cabin or set up a tent of boughs in our own back yard and let the world go hang.

What the Easterner enjoys in his long winter evenings we enjoy in our long sunny days. Books and the long seam, fancy work or gardening, or more delightful still, a real craft we love to work at, followed with comrades, or alone, in an arbour or shady workshop out-of-doors. In the great agricultural valleys, San Joaquin and the Sacramento, when the days become too warm we shut the cool air of night up in our thick-walled houses and retire to their shade at siesta time, using early morning and cool evening for garden and outdoor work.

Along the coast, delicious fog banks cut down the sun's insistancy and from the interior counties come whole communities to revel in the ocean's refreshing air and wave.

Soon a great exodus takes place to our health giving high Sierras; and the population of California seems lost in the protecting colors of khaki hiking clothes.

Those who must keep the home fires burning take turns with their comrades in motoring to the beaches or picnic in the cool arroyo where between mountains and sea there is an inevitable and constant stir of sweet, herb-scented air.

Only the great hosteleries are deserted and only the tenderfoot or tourist tries to ape the artificial summer season sillies of an eastern watering place. Californians are out-of-doors and nobody rings and nobody answers the telephone.

The use of the great Arroyo running through the city of Pasadena is an example of what natural resources our towns and villages have. Here is a great swimming tank set in the recreation portion of the Arroyo. Here is also the splendid Tournament of Roses Stadium built by one of our most public spirited and wise architects, Mr. Myron Hunt, whose wide experience and thorough study during long years of work for Pasadena resulted in a decision by the city to receive our huge New Year's crowd each year in this, the only place big enough to hold it and its cars.

OPINION

The Music of a Merry Heart

CALIFORNIANS, who like the early Spanish occupants of our land, are wont to sing out of doors, on mountain top, or along a valley road, will welcome such words as these from Daniel Gregory Mason in a reprint from The Freeman, called "Music and the Plain Man."

"In the widest, most general terms it may be said that in all periods it has been the amateur spirit, the personal love for music and personal effort to participate in making it, with whatever technical limitations, that has brought the plain man and music together; and that, on the other hand, it has been the professional spirit, the regard for high technical finish above aesthetic emotion, the contempt for limitations and imperfections, that have separated them. It was the love of singing among plain people that sustained Bach; it was the violin and violoncello-playing gentlemen of the Esterhazy and other courts who inspired Haydn's string quartets; it was the wide diffusion of musical feeling among Austrians who themselves sang and played that made Beethoven possible. We Americans, on the other hand, live in an age and country that rank science far above art, that take the efficiency-expert as their ideal of the godlike, that are distrustful and impatient of all limitations, all imperfections, all individual irregularities, and tirelessly seek to 'standardize' or 'organize' them out of existence. Hence among us the life-giving amateur spirit has largely succumbed to large-scale production under professional expert direction. Only in the last few years has criticism become aware of the dangers of our course. Such books as 'Main Street,' such plays as 'R. U. R.,' 'The World We Live In,' and 'The Adding Machine,' have begun to show us the horrors of a world in which individualism and the amateur spirit have been crushed by machinery and the herd. During these same years, movements towards a more free, individual, and joyous creative activity have spontaneously arisen in several fields, notably in the theatre. Such a movement is now beginning to appear, still somewhat uncertainly, in music.

One can easily imagine how one of the most fundamental of these movements, that towards more and better choral music, in college glee clubs and in singing societies, might be regarded by a typical efficiency-expert. Why on earth, he might ask us pityingly, should we try to revive so primitive an instrument as the human voice, an instrument of a miserable octave or two of range, which trembles, which quavers, which most precariously even holds the pitch, in a scientific age that has given us such perfect and powerful engines as the mechanical piano, the phonograph (with megaphone attachment), and radio? We might as well exchange our high-powered cars for ox-carts, our rapid-firing guns for bows and arrows, our incandescent bulbs for guttering candles. We live in an age compared with which that of Beethoven is barbarous, primitive, childish. We can produce music in quantity, accurately standardized, overwhelmingly sonorous, and distributable to a thousand centres at once. We can do all this, and yet we are not satisfied. We want to sing!

Yes, we want to sing; there can be no doubt about that. Although it is only three or four years ago that the Harvard Glee Club, under the rejuvenating touch of Dr. Archibald T. Davison, showed us that college men can sing good music, and sing it stirringly well, already these sounds, so novel to a generation accustomed to being serenaded only by 'Bullfrogs on the Bank,' are being reechoed in swelling chorus from California, Columbia, Leland Stanford, Princeton, and other colleges the country over. We have seen the extraordinary spectacle of the Harvard Glee Club making a concert tour in France, and at home joining well-known symphony orchestras in producing classic masterpieces. We have seen ten college glee clubs of thirty men each participating in an inter-collegiate singing competition in Carnegie Hall, New York. We have even seen the movement spread from the colleges to the preparatory schools, so that this year the first inter-preparatory competitive concert was given at the Town Hall. Meanwhile there is a similar awakening or reawakening of interest in choral music outside the schools and colleges. Two well-known British musicians recently crossed the Atlantic to serve as judges in a Canadian choral festival. Such festivals, long popular in England, are now being rapidly acclimated in Canada, and are due to strike our (chorally) even colder climate soon.

Similarly, we want to play: the growth of school and college orchestras is convincing proof of that. For a decade past, pioneers like Mr. Glenn H. Woods, of Oakland, California, have been developing the possibilities of instrumental music in educational institutions, both practically and theoretically; there are now few colleges, or even high schools in large cities, that do not have their student orchestras, and even some of the grade schools have followed their example. Mrs. Satis N. Coleman, in her book, 'Creative Music for Children' tells how she has set the smallest children to ensemble playing, on instruments of their own manufacture. At the same time the settlements are doing invaluable work in giving lessons on instruments to those who will be the future members of the high school and college groups. A striking evidence of the educative value of all this activity appeared recently at Columbia. The college Glee Club, dissatisfied with the trivial music rendered by the Mandolin Club, its associate in concert tours, separated from it by a process denominated by Dean Hawkes as 'divorce without alimony.' At the same time, under-graduate sentiment expressed itself clearly in favor of an orchestra of less primitive instruments than mandolins, to play better music. There is every prospect that the undergraduates themselves will carry out this project, in which the Department of Music will gladly aid them by advice and professional coaching.

Now if the efficiency-expert is right in regard to the technical superiority of professional and machine-made music, what justification have we for welcoming this singing and playing of amateurs as a good omen? This is a question to be answered only by calling attention to a distinction that we have sadly neglected in America during the last twenty or thirty years. We must distinguish between our capacity as consumers, in which we want the best music that money can buy, and our activity as producers, which is primarily educative or taste-formative, in which the quality of the product is of secondary importance, but the intimateness of the process is capital. We rightly judge professional music from the point of view of the consumer; but amateur music must be judged from that of the producer. Psychologically, the act of doing the thing oneself, however crudely and stumblingly, gives one an insight into it that one can never get by hiring some one else to do it."

Happiness

THE Cathedral Church of St. Paul in Boston presents in its class in Personal Religion during Lent a series of paraphrases in "The School of Religion" by G. R. H. Shafto. We give the extract used by the class on March 7, called, "An Ideal of Happiness."

Paraphrase of Matt. v., 1-16

When the crowds began to gather, Jesus withdrew to higher ground. Here He sat down and His disciples followed Him up to the slopes. To them He told His thoughts freely and began to teach them.

"I will tell you," said He, "the secret of happiness in life.

"It is with the men who have a deep sense of something missed: of a life which their spirits need; theirs is the world as God means it to be.

"It is with the men who have realized the imperfection and sorrow of human life; the resources of divine energy and consolation shall be at their disposal.

"It is with the men whose thought for others forbids self-assertion; mastery of the earth shall be their rightful heritage.

"It is with those who have an overmastering passion for the right way of life now presented to them; their life shall be full of achievement.

"It is with those who have the brotherly spirit; they shall receive it in return.

"It is with the single-hearted; they shall see God in everything.

"It is with those who would be peacemakers; for such a spirit is nourished in self-forgetfulness and the sense of God's love; men will recognize that they are God's children.

"It is with those who have suffered hardship in the cause of right. God's new world is open to them.

"The secret of happiness is yours when men insult and ill-treat and slander you just because you are trying to be my disciples. Be exultant about it! There is the joy of a great assurance in such persecution: for so you get a place in the prophetic succession. In the heaven that is always here for men to see if they will, your Father has great compensations in store for all that you suffer.

"You are the salt of human society; you have to save the civilization of your day from corruption. This will call for great watchfulness on your own account; for you know that salt which is insipid is useless and is thrown away and trampled underfoot.

"You are the light of the dark world; your lives reveal reality to mankind. Like yonder town on the hilltop, you are a beacon that cannot be hidden. Your influence is universal. You can see an example of God's purpose in your individual life if you think of the lamp at home. You do not light it and cover it with a bushel-basket: you put it on the lamp-stand that all in the room may gather round and see by its light. See to it, then, that nothing keeps your light from shining out clearly in all men's sight, so that they will notice the beauty of the things that you do, and learn to think better of your Father, God, because they have met you." —THE SCHOOL OF RELIGION BY G. R. H. SHAFTO.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

"OH, I say, Green, somebody took a dump!" came a high-pitched, pleasant young voice across the ring to where Green was putting an early morning class through their paces but did the announcement awaken any particular interest, not at all, as Green was sure of his pupils and knew if there had been a spill the rider was back in the saddle by this time, so there was only a momentary glance toward the stables and Green returned to the matter in hand, "Walk, please, trot, please, no, Robert, walk your horse, please, you children are not doing so well this morning."

Always on Saturday mornings at the Flintridge Riding Club there is a gay crowd of youngsters, overflowing the ring, wandering in and out of the stables, and dashing up to the club house to interview a parent, an aunt, or somebody duly commissioned as chaperone, everybody is happy and the horses have just as fine a time as the children. Of course all the horses back home on the farm knew when Sunday came and were prepared to make it a day of perfect peace and rest but I am inclined to believe these Flintridge horses look forward to Saturday as the day of zest and jest,—not that the children don't ride well, oh, my yes, as well as their elders but it does seem rather a joke to canter around with a mite of forty or fifty pounds weight when Father may expect to have his two hundred pounds carried over



Photograph by Margaret Craig.

ETHEL JOHNSON ON "LADY RHINEHART," ACCORDING FULL ADMIRATION TO "PADDY" WHO HOLDS THE ATTENTION OF JOSEPH JOHNSON AND ROBERT MARBLE AT THE FLINTRIDGE RIDING CLUB.



Photograph by Margaret Craig.

ELIZABETH TAYLOR HOUGHTON, DAUGHTER OF MRS. E. TAYLOR HOUGHTON, AND "PUISHKA," SON OF "TIM O'KILLCARE," PRIZE WINNER AMONG COCKERS IN THE PASADENA SHOW.



JIM FARRA, SON OF MR. AND MRS. JAMES FARRA, WITH HIS HIGHLY PRIZED IRISH TERRIER, "PEGGY TIPTO," RIBBON WINNER AT THE PASADENA DOG SHOW IN MARCH.



Photograph by Margaret Craig.

SUSAN ELIZABETH BAYLY, ONE OF THE VERY JUNIOR MEMBERS, WHO MAKES A SPECIAL TRIP TO THE STABLES WITH SUGAR FOR HER HORSE BEFORE TAKING HER MORNING RIDE





A TREE-BORDERED ROAD LEADS THE WAY TO THE FLINTRIDGE RIDING CLUB, FROM WHERE THE TRAILS BRANCH IN EVERY DIRECTION.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

the hurdles, with never a tip of the bars.

There are two classes for children during the morning, and the most enthusiastic small equestrians to be found in seven states. These are the junior members, sons and daughters



HELEN, ETHEL AND ADELLE HULBERT LOOKING OVER THE STABLES AT FLINTRIDGE WHILE AWAITING THE SADDLING OF THEIR MOUNTS.

of the organizers of the riding club, and the very small girls and boys ride their mounts



DONALD MOORE ALMOST LOST HIS CAP HERE BUT NOT HIS HEAD WHEN HIS SCHANBERG-WOOLFRAM VON HILDASHEIM WON FIRST PRIZE IN JUNIOR PUPPY CLASS, SECOND, IN BRED BY EXHIBITOR, AND PUPPY SPECIAL FOR BEST JUNIOR PUPPY. SCHANBERG-THORWALDSEN, WHILE NOT SO ILLUSTRIOUS, WON THIRD PRIZE IN JUNIOR PUPPY CLASS.

like old troopers, and take the jumps with all the grace and precision of a veteran steeple-chaser.



Photograph by Margaret Craig.

MOMENTARY DESERTERS FROM ONE OF THE EARLY MORNING CLASSES AT THE FLINTRIDGE RIDING CLUB, RUBY BISHOP, JANIE SHARP AND JIMMIE FULLERTON.

There was a time when a pony was the most longed for, and the most cherished possession of childhood, a tiny Shetland seemed the culmination of attainment but I don't believe an animal of that type would carry any meaning at all to these little sports,—make no greater hit than a hobby-horse,—of course one might be tolerated in a pony and cart arrangement, but as a mount, why, no, absolutely no gaits to speak of, and as for jumping the pony couldn't qualify at all.

Of course there is a type of pony that would appeal to all of them, the champions of the polo fields find ready admirers here, and no doubt some of these boys will make up a future team which will win the Pacific Coast open polo championship again for this section as Midwick did last month.

The girls, doubtless, will be willing to organize a polo team which may in time accept the challenge of the Women's Polo Team of Chicago, members of the Spur and Saddle Club, which has recently issued a challenge to any team of their own sex in the world.

A horse is much to be desired and opens a world of pleasure, but a boy's heart after all is more centered on a dog. He can make a pal and confidant of any type of dog that comes within his ken, and once he has set up this friendship he will uphold it against all comers. He may prefer a dog of long pedigree and ancient lineage when he comes to know of such matters but frequently all he asks is that the dog be a good sport and show no streak of yellow.

However, if his heart is not already given, the majority of the boys of these days do have a preference for a thoroughbred, as was indicated by the presence of a number of prize winning pets at the dog show of last month in Pasadena.

The terriers seem, perhaps, to have the



MISS JESSIE WILLOCK OF PASADENA, WITH HER WIRE-HAIRED FOX TERRIERS, (LITTER BROTHERS), WHICH WON ALL FOUR RIBBONS IN JUNIOR PUPPY DOGS AT THE RECENT PASADENA DOG SHOW.

strongest hold on the children, but most engaging examples were also shown in the Shepherds and Police dogs.





THE TRAILS AROUND FLINTRIDGE INCLUDE VISTAS OF SHEER BEAUTY, OPEN ROADS, CANOPIED LANES, AND AGAIN LEAD TO THE MOUNTAIN TOPS.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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MARCH MEETING OF THE ARCHITECTURAL CLUB

A friendly crowd of about sixty-five of the "Faithful" gathered around the board at the University Club for the March meeting. Fitch Haskell, who always has something interesting to listen to, was scheduled to speak upon the Renaissance in Italy. His talk took an informal turn and was full of suggestion as to the wealth of interest to be found in the lives of the great masters of that period. All the high-brows in the Club who boast of a set of the Harvard Classics recall the pleasure they found in the reading of Cellini's biography. The translations of Vasari are another rich source of pleasant reading and were referred to indirectly by Mr. Haskell. The writer recalls many enjoyable evenings delving into the volumes of Vasari. Few sources can be found where a truer picture of the times is given. The most ordinary incidents are told with a naiveté that will keep one amused for hours. Mr. Haskell dwelt upon an element in our education as architects which many are prone to overlook. Our busy days have a tendency to crowd out the things which we should all have as a background to our profession and which give the culture and deeper appreciation necessary to finer work. We only regret that Mr. Haskell's talk was so short and hope that we may hear more from him in the near future.

Mr. Whitnall of the Metropolitan Planning Commission was next introduced by Mr. Stanton. Mr. Whitnall gave a most absorbing talk upon the work of the Planning Commission and upon the development of the Metropolitan District. It is evident that City Planning, Zoning, Industrial Housing, and similar projects, have been the means in recent years of creating a social consciousness in municipalities that was unexistent a few years ago. Mr. Whitnall's description of the drainage and sewage disposal problem of Glendale and its relation to Los Angeles was startling to say the least. The interdependence of modern communities on problems of lighting, water supply, sewage disposal, and traffic control have seldom been more ably presented. Every architect should have heard Mr. Whitnall, for the problems of architecture meet the problems of the city planner at every turn.

The officers of the club who arranged the meeting are to be congratulated, for it was the sort of gathering that everyone enjoys.

SMALL HOUSE PLAN SERVICE

The following extract from a letter of Mr. Koetzle of the Small House Plan Service is called to the attention of the Club members.

"You will be interested to know that the Security Bank has very kindly given us the use of two of its windows on Seventh Street at Spring for a display of some of our photostats, books, blueprints, etc. The bank reports quite a number of inquiries about the Plan Service. After about two weeks here the bank will probably arrange to send the exhibit to its branch at Long Beach. The building and loan men of California are to have a conference at San Jose in May and we are trying to arrange for a display there.

"They also expect to have a general meeting at the Biltmore in Los Angeles next February, and have asked whether we can arrange to make a display and have a speaker address the members on the subject of small house plan service. They are mapping out the program at this time and request a response on this point.

"Mr. George Damon has also suggested that we make a display at the Park House in Carmelita Park, Pasadena.

"The Bank at Escondido has expressed a desire to have a display in its windows.

"The books are selling pretty well (to date—56) but plans are not being ordered. The explanation for this possibly is the reported dullness in real estate and residence construction. There are, however, a good many interested visitors who are studying the plans and orders from them may materialize later.

"A well-posted attendant could spend all his time in supplying information requested. We feel that this would be a worth-while service to the architects and to the building public, but so far it has been impossible to do all the things that should be done in connection with the Plan Service.

"There is no question that if a reasonable sum can be spent for equipment and necessary materials, a great deal of good publicity can be secured through various channels. The difficulty lies in the time required to handle these matters and the expense connected therewith. So far the returns have been entirely inadequate to cover merely the money expenditures, to say nothing of the time.



OFFICE OF THE CLUB, 818 SANTEE STREET.

ADDRESS BY EDWIN BERGSTROM, A. I. A.

(Editor's Note:—In this continued article, begun in the November number and published in each issue following, Mr. Edwin Bergstrom, Director for the American Institute of Architects on the Pacific Coast, has outlined in a remarkably terse and lucid manner the whole business and profession of architecture. Extra sets of the issues containing this valuable contribution can be had for filing by writing to this office.

We repeat, in this chapter, a few paragraphs in order to emphasize "this important but often poorly organized part of the architect's business.")

THE production of drawings involves these clearly distinct functions:

(a) Sanitary work, with many subdivisions of work and responsibility such as the correct and accurate designing of the water, plumbing, waste, drainage, gas and other systems.
(b) Structural work also with many subdivisions such as the designing of structural steel, reinforced concrete, masonry and wood framing.
(c) Mechanical work, again with numerous subdivisions, including the designing of systems of power, air, vacuum, heating, ventilating, refrigerating, elevator, acoustics, etc.
(d) Electrical work, with its subdivisions of light, power, telephones and other minor electrical systems.
(e) Landscape work.
(f) Interior decorative work.
(g) Sculpture.
(h) Painting.
(i) Fixture work.
(j) Furniture work.
(k) Modeling work and finally architectural work, whereby is brought together all of these various coordinating divisions of productive work into a completed set of working drawings.

The production of specifications requires that knowledge of methods, the market, materials, and labor of which so much has been said in this paper, as well as an intimate knowledge of working drawings. This knowledge must be evidenced by a clear, accurate statement of the constructive methods to be followed and those things which explain the intent of the drawings and the construction work but which cannot be properly shown upon the drawings. Protecting, adjusting and coordinating these two elements of production should be the checking work, upon the accuracy of which rests the final responsibility of accuracy in all parts of the drawings and specifications. Too frequently this checking is never done until the contractor finds the error, omission or discrepancies during construction.

Each of these subdivisions of this third department of production, in the architect's organization, should function under responsible heads who are directly responsible for the accuracy, cost, and time of completion of these drawings and specifications. These heads should report in writing at short, regular intervals to that assistant of the architect to whom is delegated responsibility for the production work, that he may check and analyze the progress made. If the work in the architect's office does not justify the retaining in his organization of the experts necessary to design competently and be responsible for each of these various portions of his work, he must obtain such designing ability from well qualified independent experts whose reliability and integrity are beyond question and whose financial interests cannot lie in any of those products or processes which are integral with their designs or which may be specified by them. The responsibility for production, of course, rests finally upon the architect himself and the amount of money that he will earn from his commission and the accuracy and the excellency of the service which he will render depends to a large degree upon how carefully he has organized this portion of his work, how definitely he has defined the responsibilities of those who are administering it for him, how promptly he gives orders and instructions to them, how accurately and diligently he makes his decisions upon matters of policy and detail during the production period and how accurate and recent is his knowledge of constructive methods, materials and labor and the condition of the markets. As an efficient manager, he will keep accurate costs of production, as well as of all other departments, will at short regular intervals analyze them, will carefully budget the expense to be incurred and schedule the time to be allowed for the production of drawings and specifications and will insist that every department shall function within its budget and the time allotted. The general adoption of a budget and time system will eventually work into that much to be desired system whereby all members of the organization can be given the incentive to cooperate in giving service that a direct compensation based on quality and quantity of service will bring.

Fourth: Contracts of the job. This department must constantly consult counsel that it shall have accurate knowledge of all legal requirements appertaining to the contracts of building so as to set forth clearly in the contract documents the responsibilities and duties of the parties thereto; so as to give a clear statement of payments and of conditions that govern the work; so as to insure adequate protection of private and public properties and interests and those of each party to the contract; so as to give properly and when required all notices required by law and contract; so as to obtain all inspections and certificates required by law or contract; so as to insure the accuracy of all descriptions and titles; so as to attend to all bonds, insurance and guarantees; so as to secure surveys and accurate information regarding all conditions at the site and restrictions thereon imposed by laws, ordinances or other legal documents.

(To Be Continued)

THE PERSONAL MURAL DECORATION

By NORMAN KENNEDY, A. A. D.

Examples by the Author

MURAL decoration, in the primary sense of the phrase, is usually associated with buildings and institutions of a public nature. In such cases the panels depict allegorial or historical incidents relating directly to the nature and locale of the state capitol, library, county or municipal structure. The psychological result is an illuminating and instructive impression on the visitor. The wall spaces for these canvases are set aside for this particular purpose when the building is first planned by the architects. The importance of such decoration is everywhere realized.

My object is to introduce mural decoraton in the home. Not the formal historical or allegorical parallel but the display of personal whims and fancies, characteristic of the occupant and of the home.

For example—the space over the fireplace is usually a problem. As a rule it is too large for the ordinary print or for the original canvas. A tapestry is sometimes successful; but may lack the color tones necessary to the correct impression and is decidedly not personal in touch. The fireplace is the focal point in the living room. It is here our guests gather, consequently it is most important that the wall decoration above the mantel be carefully selected. The psychology of the room depends upon it. A mural can be made to conform in a subtle way to every requirement of shape, size, color and feeling.

During my years of association with some of the best decorators at home and abroad I have come to the conclusion that the best answer to the problem of awkward wall spaces in the home is the mural decoration.



FANTASTIC OVERMANTLE PANEL.



SKETCH FOR A DECORATION IN A CALIFORNIA HOME.

THE BILTMORE SALON AN ART CENTER

THE influence of the new Biltmore in Los Angeles is apparent in many directions but in none more than in the field of art. For the hotel has opened its doors in a very hospitable way to the painters of the southwest and is feeling its way toward other civic, artistic interests.

Marius de Brabant, connoisseur of art as well as leading citizen and business man has proven by his devotion to the ideals expressed in the Biltmore Salon, that there are in Los Angeles keen captains of commerce who enjoy good art themselves and desire to have more of it in Los Angeles. President of the Biltmore Salon, an organization which fosters the art of painting by hanging the best pictures obtainable down town in the gallery of the Biltmore where business men can see them, Mr. de Brabant has gathered about him a group of men whose names mean much to the future of art in the city. Mr. E. E. Leighton is secretary-treasurer. Mr. J. R. Martin, Mr. Jack Wilkinson Smith and Mr. Clyde Forsythe are active members. If these men were dillitantii merely, interested in pictures as such, they would selfishly keep their enjoyment of art to themselves; but being public spirited and desirous of making Los Angeles a more delightful place to live in, they are devoting their splendid powers to civic art. Working with these men are the leaders of the Commercial Board, of which E. G. Judah is managing director. At a luncheon given at the Biltmore on March 26, speeches were made by invited painters and publicists and a resolution was passed recommending that an advisory board of technically trained artists be appointed by the mayor to confer with the Art Commission of Los Angeles. This same resolution, originated by Mrs. E. E. Leighton, was presented to the city administration by her in behalf of the Art Interests of the Women's Clubs—and the following artists and sculptors recommended: Mr. John Rich, Mr. Roscoe Schrader, Mr. Phillips, Mrs. Wm. Wendt, Miss Buchanan and Andrea Scarpitti.

It was Mr. Jack Wilkinson Smith who first called the business man's attention to the fact that when Los Angeles leaders find time to consider art, they will not know where to turn for advice. And, as Mr. Judah is quoted in the Times, "to make a beautiful city we must get in touch with those capable of directing such improvements."

M.U.S.

THESE EXAMPLES OF THE PERSONAL MURAL IN THE PRIVATE HOUSE ARE BY NORMAN KENNEDY WHOSE ARCHITECTURAL RENDERING OF HOUSES BY PROMINENT ARCHITECTS HAVE BEEN USED ON OUR COVERS.



PANEL FOR A BOUDOIR, BY NORMAN KENNEDY, PAINTER AND DESIGNER.



OVERMANTLE IN AN EASTERN RESIDENCE, BY NORMAN KENNEDY.

CALIFORNIA HOMES AND GARDENING MANUAL

AN INTERESTING SMALL HOUSE

THE accompanying plan and Haight photograph of a house by Mr. Freeman are presented this month from among the new small houses now obtainable. Good small houses are not rare in Los Angeles. Many young, but well-trained, draughtsmen are fully capable of making original plans suited to the particular site the owner wishes to build upon.



FIRST FLOOR PLAN.

PLAN OF HOUSE BELOW BY BREA FREEMAN.



Photograph by George D. Haight, Pasadena.

A CONVENIENT SMALL HOUSE BY BREA FREEMAN.

NOTES BY KATHERINE BASHFORD

Landscape Architect

THE coming of the rain makes the prospect of our summer gardens suddenly bright and promising. If we have postponed planting the seed of zinnias, asters, African marigolds, etc., we can still start them, moving the tiny plants quickly from seed box to flat, and from flat to the open ground. Thus August will not find us with colorless borders.

The small single and pompon chrysanthemums which are proving so successful for garden color as well as for cutting for the house should be handled quickly now if it has not already been done. The clumps should be dug and divided ruthlessly, planting each small division in its permanent place. If the shoots are kept systematically headed back until a sturdy clump is formed this division method proves quite as successful with these small varieties as the more exacting top-cutting method.

Dahlia tubers should be brought out from the proverbial "cool dry place," or dug from the ground if by any chance they have been left, divided into single "eyes" and planted in their permanent positions, withholding water until the sprout appears.

When the late snow goes from the mountains and the nights are warmer, sow the seeds of annuals in the open among the perennial plantings. Phlox drummondi, shirley poppies, arctotis, larkspur, French marigolds, according to the color needed, will add the lightness and airiness that a color planting is so apt to lack.

It isn't raining daffodils today, but the tawny colors of our summer gardens.



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MY STUDIO HOME

By MRS. NORMAN M. KENNEDY

MY home is small and although not personally designed, has excellent possibilities of which I have made the most. I have expressed no set period, nor am I partial to the ultra-modern. It has been entirely a matter of harmonious colour, simplicity of design and arrangement. Individuality, on an economical basis, has been my plan. Cultured taste, a knowledge of art, and experience have enabled me to attain my results. I have utilized various odds and ends of material that conformed to my general scheme, together with unfinished pieces of furniture, painted and decorated to my liking.

In my living room mauve velvet drapes cover two generous French studio windows. The floor covering is a carefully selected neutral Persian rug of a simple pattern of dull blues. An extremely low straight lined divan and over-stuffed chair of generous proportions, covered in plain black velour, relieved by a vermilion cushion and others of harmonious pattern, make my room most livable. My big chair is made more inviting by a foot rest of my own making. This is in the form of a square black cushion level with the seat, giving a chaise-longue effect, and at the same time affording me an addi-



LOOKING FROM THE DINING ROOM INTO THE STUDIO



THE DELIGHTFULLY INTERESTING STUDIO AND LIVING ROOM OPENING INTO THE DINING ROOM.

tional settee. On one side is a miniature grand piano. An antique drop-leaf table of graceful pattern stands conspicuously before my front window. My lamps are placed not only effectively but practically. A wrought iron bridge lamp leans over my piano. A black decorated china lamp is at one end of the divan. The easy chair with a gold cushion banded in Chinese blue metal cloth, placed for the head, rests comfortably under the glow of a hand-made iron reading light. Close to the domed ceiling indirect blue lights in shell shaped fixtures of the same antique plaster pattern as the wall, give a most interesting dawn-like glow over the room, casting ghostly shadows on a towering easel in one corner.

A long narrow table constructed on an early Italian design, espe-

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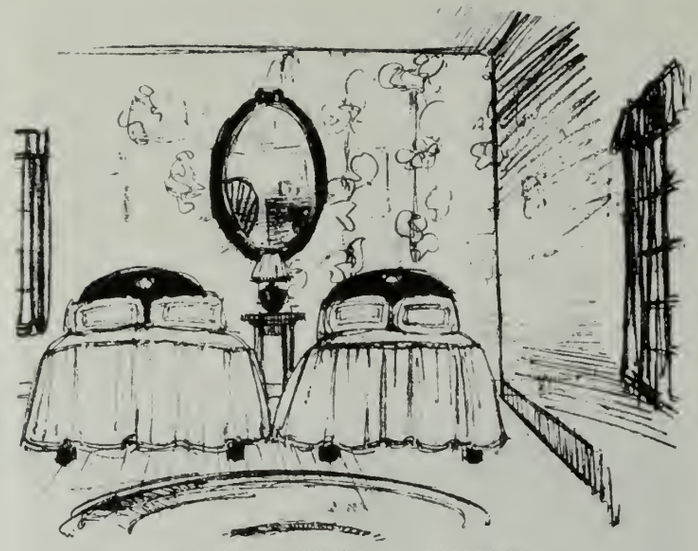


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cially stained and aged, is the feature of my dining room. A console table of the same finish displaying selected silver, furnishes one wall. A delicately designed gate-legged table holds a choice Italian breakfast set, wedgewood plates and a gold inlaid Tiffany platter. On one side stands an antique chest of drawers, affording ample space for linens and flat silver. Only two small oriental rugs are laid, blending harmoniously with burnt-orange velvet drapes in an archway and on a large French door. The quaint flicker of candle light is my means of illumination.

My bedroom is decidedly unique. Two round-topped head boards of plain wood painted black and bordered in cerulean blue off-set with a conventional blue design, attached to box springs with mattresses, form the beds. Covers of black everfast trimmed in one inch satin ribbon of the same blue, gracefully fall to the floor, uninterrupted by foot boards or posts. One low and one high chest of drawers, a dressing table and chair, finished in egg shell black, are relieved by blue covers hemstiched in black and a repetition of the blue on the knobs. A night table and lamp nestle comfortably between the beds. A cedar chest painted in the same pattern lends an added note of distinction. The drapes are of the same material as the bed covers, bordered in blue satin ribbon, and finished with a valance. Two old fashioned oval-frame pictures are the only wall decoration, which conform successfully to the round head-boards of the beds. My room is quite complete with two oval braided rag rugs of blue and black design.

By fastidious shopping and hand touches one's result is most likely to show thought and distinction. Rules and conventions can all be broken by individual expression.



WORKING DRAWING FOR THE BEDROOM

San Francisco Letter Continued from Page Four

more time! After the reading one could descend from the immense drawing room with its huge fireplace that would take almost a quarter of a ton of coal to fill, to the particular terrace he or she fancied, and partake of tea. In one of the rooms a mah jongg party was going on, and in another bridge devotees were gathered—many had taken luncheon there.

Another name has been added to the Rosary of the Dead. Madge Morris, (Mrs. Harr Wagner) a beautiful soul, a poet with a tender loving song, has passed into the Beyond. She had been ill a long, long time. At her request the funeral and burial took place in San Jose where her first literary work was done. All too soon shall our friends over in The Eternal City be more numerous than those who still continue their earthly pilgrimage.

Mrs. William H. Anderson was in San Francisco for a brief visit to old friends, and to welcome her first grandchild. Mrs. Anderson is one of those rare souls who never loses a friend, nor does she forget the old ones. The writer has enjoyed a long and delightful friendship with Mrs. Anderson's family, and for some months had the pleasure of Mrs. Anderson's society in her home. It was just preceding Mrs. Anderson's marriage.

The Poetry Club held its regular meeting Tuesday, March 11. The club meets in the Beaux Arts Studio, a quaint loft or garret where Art, free and otherwise, holds its salon. Mrs. Gladys Wilmot Graham is the President, and Mrs. Ethel Turner read and analyzed the poems that were anonymously submitted. An earnest, eager group enjoyed the reading.

There is an exodus of those who are going to Europe this year. Almost every other person one meets is leaving at once or in the near future. Mrs. Wardell Jennings, wife of the rector of St. Luke's Church, San Francisco, is taking a party in June. Mrs. Jennings has taken a group for several years and is not only a capable, but a charming cicerone. Her list is not yet complete, but she plans for June.

Mrs. Charles Edwin Markham, after an absence from her native heath of many years, has been renewing old friendships and giving readings in "the city of her dream and desire," as Miss Coolbrith so beautifully says in her poem on San Francisco. Miss Cora L. Williams gave a reception to Mrs. Markham at the handsome residence in Thousand Oaks, Berkeley, where the Williams Institute stands white and gleaming on a high eminence. The day was stormy, but loyally and eagerly Mrs. Markham's friends foregathered, braving the trip on the bay, climbing the winding road that finally reaches the goal. Within all was bright and cheerful—a glowing fire in the beautiful long library with its magnificent views—west, east and north—flowers in vases, welcoming hands and loving greetings. Daffodils a-bloom in the gardens, acacias, laurestinas, glistening holly and flowering shrubs and fragrant, blossoming trees—all added to the ensemble. Mrs. W. C. Morrow poured tea. Mrs. Ella Sterling Mighells, Joan London (I didn't catch her married name), members of the Penwomen's League of Berkeley of which Miss Williams is a member, Miss Clayes, the President, Mr. Virgil Markham, Mr. Villa, a student from South America, and many others were present. Mrs. Markham was good to see. Her soft white hair, her pleasant, cordial smile, her lack of affectation and her appreciation and joy in greeting old friends, all added to the *mise en scene.*

The Overland Monthly is planning a prize contest for August—prose and poetry prizes are to be given.

Mr. Robert Colquhon, a member of the Mechanics Institute staff, lived for many years in South Park, and is an authority on 'Who was Who' in those far-off days of the Past. Perhaps in another letter something may be said of his remarks to the writer. A visit to the scene of former grandeur was somewhat dispiriting, especially on a dreary gray day and a drizzling rain, coming down half heartedly on the just and the unjust—or in other words those with umbrellas and those without, of which unhappily I was one. However, an interesting, if halting and rather one-sided conversation with a man of the people who has lived there since the late '80's, was some compensation. But of him, more anon.

Hughes Cornell, a former San Franciscan, present address unknown, has written an interesting novel, "Born Rich." It ran serially in the Examiner, and was well worth reading.

March 9, was Ina Donna Coolbrith's birthday, and it was observed by schoolchildren and others. Some of her beautiful poems were read, and the poet received an offering of flowers and other gifts. It is to be regretted that she is in frail health.

Ruth Comfort Mitchell (Mrs. George Sanborn Young) entertained at her home in Los Gatos recently. Merely to make a call at Mrs. Young's beautiful home is a joy. Her welcome is hearty and her winning smile is always in evidence. Nothing interferes with her work, and her little studio on the hill above her charming home, sees the industrious small person at her typewriter for a definite number of hours every day. Mrs. Young's personality and charm are proverbial, and the beautiful home is a delightful setting for this talented young woman. Mrs. Young's tribute to W. C. Morrow is in the April Sunset Magazine.

Eleanor Duse has been playing to large audiences, despite the fact that she speaks only Italian. The grand opera season of last month was a short one, but it is unfortunate that opera companies chose Lent, with the evident thought that in these days Lent is more a figment of the past to some than a time for serious thought.

THROUGH an inadvertence, whether of my own, or the generosity of the printer, who may think it is not well for man to live alone, Mr. Charles Caldwell Dobie, the author, was endowed with a wife in a recent letter of mine. The truth is, that Mr. Dobie is a bachelor, charming, diffident, modest and good looking. He possess a pleasing personality and has many admirers—men and women. Whether one of the latter, taking the advantage that Leap Year accords her sex, may snare him with her wiles, is almost improbable, for she will encounter two serious obstacles: his tender love for his mother, and the insistent urge he has for his art. Mrs. Dobie, who is an invalid, has two devoted sons. Mr. Clarence Dobie, the elder, is in the business world, and Mr. Charles Caldwell Dobie is a novelist, writer of short stories, plays, and had the distinction of writing a play that was produced at Bohemian Grove at one of the annual Jinks. Mrs. Dobie has been a helpless invalid for several years, but her loneliness and suffering have been mitigated because of the affectionate devotion of her sons.

Mr. Charles Dobie is the author of "The Blood Red Dawn," and "Broken to the Plow," both published by Harper's. Like his friend and teacher, Mr. W. C. Morrow, to whom he went in his early youth, and who was his admirer to the end, Mr. Dobie's first short story was published in the *Argonaut.* Since then he has appeared in what are known as "The Big Four"—Harper, Century, Atlantic and Scribner. Other magazines of lesser magnitude are always glad to publish anything he may submit. Harper's Magazine published "The Cracked Tea Pot" in a recent number, and Century for the same month had a charming little story by him. "The Cracked Tea Pot" satisfies all the requirements that a short story should possess, and is told with delicacy and restraint. Mr. Dobie is Secretary of The Dinner Club and is a member of the Bohemian Club, and has been put up at The Lambs Club when in New York. It is rumored that Mr. Dobie is contemplating a voyage to New York in the near future, but it may not be true, as his constant and unfailing attention to his mother may deter him.

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clude automobile roads in the bottom of the Canyon, while above the new Devil's Gate dam the great Lake and Settling Basin will give an opportunity for a Border Park of unusual beauty in a district where fortunately most of the native trees are still untouched.

Approaches to the Park are greatly needed, and boulevards wherever possible bordering the Park and looking down over it are essential.

The Committee of the Civic Federation finds that elsewhere throughout the country a Park Extension policy like that of our Pasadena Government is being successfully carried out. This policy consists in the acquisition of necessary park lands in small lots by direct purchase out of current funds, whenever such lands appear upon the market, and the avoidance of large bond issues and condemnation suits. The Committee feels that almost everything recommended in its report can be accomplished through the continuance of this policy.

MYRON HUNT, *Chairman*

MRS. LOUIS BEST, WILLIAM S. MASON,
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EDITOR'S NOTE: *This plan and full report were published at the time and will be reprinted in California Southland this summer.*



THE ARROYO OF PASADENA

THESE photographs of the most beautiful part of Pasadena are published by courtesy of the Pasadena Chamber of Commerce, a vital civic organization which acts as the strong, steadfast heart of the city. As Pasadena is made up of the homes of people whose larger commercial interests dominate in Los Angeles, the functions of her Chamber of Commerce differ from those of a more commercial city. They consist in a wise guidance of elections, seeing that the best men are in office, promoting genuine improvements and educating the citizens in things vital to the interests of Pasadena.

The leading citizens belong to Pasadena's Chamber of Commerce; and they are fortunate in having for their executive officer, Mr. William Dunkerley, a trained, broad-minded and efficient secretary, genial with all, determined that only the best is good enough for the city in which he lives and works.

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BEL-AIR an Aristocratic Suburban Development

By NORMAN J. BOROUGHS



Editor's Note:—In the southland of California the art of developing real estate has so thrived and intensified that the rest of California comes down to take lessons in this expert combination of the landscaper's art and the realtor's business. No more highly organized system of developing and selling a tract is to be found here than that of the Frank Meline Company, past masters in the art of meeting the demands of home-seekers in this land of lovable homes.

ANALYZE BEL-AIR and you are pleased and satisfied by every factor contributing to make it the exclusive residential park of the West.

The approach is over splendidly paved boulevards to where Bel-Air is centrally located in the foothills between Los Angeles and the Sea. You enter through an imposing gate, beside which is the gatekeeper's lodge, suggestive of the restrictions and seclusion of Bel-Air.

Here you find view preeminent, ocean, mountains, foothills, city-dotted lowlands, the more remote harbor revealed in enchantment-lending distance. The very heart of Los Angeles is but a matter of thirty minutes away.

You are charmed by the prolific natural beauty. Wild flowers carpet the open spaces, century-old sycamores commune with judicious oaks. Palms and exotic growths bring the breath of the tropics. Tall Pampas grass sways in the breeze.

A drive up Stone Canyon well rewards the seeker after beauty, small waterfalls and cascades, goldfish in pools reflecting the sunlight. Many diverging canyons make ramifications in which to prospect for hidden beauty.

Skillful landscaping has accentuated the beauty of Bel-Air. The handiwork of many is felt in more ways than one. Picturesque scenic bridges are found now and then and bridle trails interlace the entire property leading now through leafy glades, now following the crests of the hills.

The artistic Bel-Air Stables of Spanish design are half-hidden in the trees of the canyon. Bel-Air is rapidly becoming the center of the Southland's equestarian activities.

An eighteen-hole golf and country club is assured for Bel-Air. It will be an exclusive club, carrying out the same atmosphere that prevails throughout Bel-Air. No sales are consumated until purchasers have been approved by the owners. References are required of all who buy.

If you seek the finest the Southland has to offer and wish to establish your home safe from the encroachment of business and industry—conveniently near to the metropolis—avail yourself of the seclusion of the hills of Bel-Air, and settle once and for all the problem of your home in southern California.

Bel-Air

This marvelous development is unfolding daily under the magnificent plan of improvement conceived by those who visualized here the exclusive residential park of the West.

To reach Bel-Air drive out Wilshire Boulevard past the Los Angeles Country Club and take the first road to the right which will lead you directly to the gates.

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FREMONT'S GREAT GREEN BOWL

By STEPHEN WENTWORTH

A VIRGIN mountain valley, two hours from Los Angeles! Rich with the beauty of the Bavarian Alps, rich with a thousand subterranean springs, a high-hung garden, colored by the sunbeams, great trees standing into the sky, a tanglewood of boughs, a California paradise lost,—but found again!

That is La Joya.

General John Charles Fremont in the fifties led a small band of pathfinders from the San Joaquin over the mountains into the San Fernando, and he came into a great green bowl set down among the purpling peaks; and there he rested. There was water for his men and horses. Springs bubbled everywhere. A stream filled to its grassy banks divided this high-flung valley and hurried out through the canyon. There was fine pasture and wild game. Two days passed before Fremont moved on.

So the green bowl became a resting place for later travelers and a watering place for their horses. Then the first Los Angeles-Bakersfield stage was established and this early route of the "Pathfinder" Fremont was followed. There was always water in this great green bowl set down among the mountain tops. No matter how dry the year, the stream flowed full, fed by the subterranean waters of the high Sierras. It was an oasis for the parched horses and the weary travelers. But the climb was difficult and road builders in those day avoided grades, never changed them. So the old Fremont road was abandoned and the easier passage through Boquet canyon was selected for the first great highway.



For twenty years no stage passed through the green mountain bowl that Fremont discovered and loved. Then came the automobile, tens of thousands of them.

But drivers guided by road maps and motorlogs, clung to the shining ribbons of cement and asphalt and macadam.

And that's why *La Joya*, "the gem" of this southern California paradise, is so little known to motorists. That's why every day the question is asked "Where is La Joya?"

La Joya is General John C. Fremont's great green bowl! It was discovered in 1854 by Fremont. It was rediscovered in 1924 by Capt. Edward A. Salisbury, adventurer and world traveler—rediscovered right under our noses, the most beautiful little valley in southern California, its floor 3000 feet above the level of the sea, Fremont's green bowl, filled with running brooks and bubbling springs, with gently sloped hills and patches of sunny greensward, with great oaks and sycamores and pines that make a thousand shady nooks and walled by encircling mountain peaks.

That is La Joya—less than two hours easy driving from the heart of Los Angeles.

A new road to La Joya is under construction. It is a new county highway which joins the Bouquet Canyon road with the Elizabeth Lake road and shortens the distance to Bakersfield by 12 miles. By this new road La Joya may be entered by almost imperceptible grades. But the new road is not yet open, so the signs at Saugus will tell you that you may drive to La Joya over the old Fremont route if you do not mind a picturesque, typical dirt road and one very steep grade, or you may go a longer way by using the present Boquet road.

If you choose the old Fremont road up beautiful San Francisquito canyon, you will







cross San Francisquito Creek exactly thirty-two times before you make the final steep ascent into the green bowl that is La Joya.

Of course, when the new road is completed, La Joya will be reached with ease and comfort over paved county highway, but do not wait until then to visit this rediscovered "gem" in its rich setting of mountains. Take your basket of lunch and spend a day in this mountain garden and you will not be happy until you go back. That's the feeling I had as I drove out of La Joya last Sunday.

With regret I filled my water bottle at the cool spring, with regret I looked back at the old adobe stage depot, a quaint bit of tumbling down Spanish architecture rosy in the light of the sinking sun, with regret I left the hospitality of the great tree that had shaded our picnic cloth.

But soon I shall be back at La Joya. I shall follow my golf ball over those rolling hills. I shall swim in a pool of clear water. I shall hike into the mountains. I shall ride over the trails. I shall dance in the ballroom of the handsome clubhouse that will rise on the hill that looks out over the old stage depot.

I shall roll a log onto my own fire in my own adobe house. I am going to build a week-end house in La Joya, and every Saturday at noon I shall shut my desk: and two hours later I shall open the door to my cabin in Fremont's *great green bowl* and drag out my golf clubs or my tennis racket and—play!

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"Service for All—and All for Service"

OFFICERS:

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MRS. EDWARDS LAUGHLIN, *First Vice President*
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MRS. ERWIN P. WERNER, *Fourth Vice President*
MRS. E. AVERY MCCARTHY, *Fifth Vice Pres.*
MR. S. W. JAMIESON, *Secretary and Treasurer*

THERE is a big old house in a little old garden in Hollywood. It has a friendly look. It's a friendly house. It's the Community House of the Assistance League of Southern California. Here are centered its many activities. This house is within hailing distance of the great motion picture studios, with which the League's Film Location Bureau brings it into frequent contact.

The Assistance League sprang, naturally enough, out of the many acivities developed by the World War—more especially the aetivities of the Red Cross Shop, which was founded by the President of the Assistance League. During that mighty convulsion of a dying epoch many women learned the joy of service as they had never learned it before. How much better it truly is to give than to receive. So they started a new war. This was to be another kind of war—a war on human misery. There is plenty of unhappiness which we seemingly can't help, but some we can, and the women of the Assistance League are organized to give it battle.



STUDIO TEA ROOM

COME and visit the Studio Tea Room of the Assistance League—a beautifully glassed-in roof garden looking out on the hills of Hollywood, which bring to mind the words of David,—"I will lift up my eyes to the hills from whence eometh my help." A haven of peace is this, where the food is simple, home-cooking, delieious and at moderate cost. Famous writers and directors, pretty film stars, (often in costume) interesting visitors from the far corners of the earth take their noonday meal here—in an atmosphere at once charming and teeming with interest.

This was brought about under the magic guidance of Mrs. J. W. Montgomery and her able corps of assistants: Countess Mario Caracciolo, Mrs. Malcolm Fay Skinner, Mrs. Walter Werner, all of whom donate their services for the good of the cause, and are known to be connoisseurs when it comes to the subtle nuances of the culinary arts.

Special arrangements may be made for private luncheons, afternoon teas, dinners, or Mah Jongg or bridge parties by conferring with the Chairman of the Tea Room Committee, Mrs. J. W. Montgomery.

Pre-Easter Sale

Under the leadership of Mrs. Daniel J. Sully, Chairman of the Art Needlework Units and her able committee, eonsisting of Mrs. Cosmo Morgan, Mrs. Fannie Spence, Mrs. Richard Waldron and Mrs. A. F. Emminger. The various groups are busy daily at the Assistance League Community preparing for the pre-Easter sale which will begin at the League April 12. The following are the names of the individual unit chairmen and the days on which their group meets:

Monday: Mrs. Claire Woolwine—Children's Clothing.

Tuesday: Mrs. Malcolm Fay Skinner—Millinery.

Wednesday: Countess Mario Caracciolo—Out-of-door and Sports Artieles.

Thursday: Mrs. A. F. Emminger—Art Needlework Faneies.

Friday: Mrs. Charles Seyler—General Sewing.

Saturday: Mrs. A. F. Armstrong—Artistic Fancies.

An attraetive line of dainty layettes, ranging in price from $15 to $25, will be ready at that time, as well as a pleasing assortment of Easter gifts, garden outfits, and other articles appropriate to the season. A cordial invitation is extended to the public to be present.

An added feature of the sale will be the enticng millinery designed under the chairmanship of Mrs. Malcolm Fay Skinner, assisted by Mrs. Walter Werner.

In connection with the Easter sale a Children's Party is to be arranged for under the direction of Mrs. Walter P. Story, Chairman of the "Tiny Tim Fund," and Mrs. Charles Jeffras, who will have more than 100 filled Easter baskets on sale. There will be a real Easter Egg Hunt for the kiddies, and many other interesting events. Come and bring the little ones, and while mother makes her Spring purchases, let the children enjoy the many goodies of the party. The Children's Party is to be on the opening day, April 12, while the sale will continue through the 14th and 15th.



Photographs by Margaret Craig

EXECUTIVE BOARD OF THE ASSISTANCE LEAGUE IN THE TEA ROOM OF THE COMMUNITY HOUSE, WHERE MANY PRIVATE LUNCHEON PARTIES ARE ARRANGED EVERY WEEK



PREPARING FOR THE EASTER SALE. RIGHT TO LEFT: MRS. VERNON GOODWIN, MRS. SULLY, MRS. WALDRON, MRS. CLAIRE WOOLWINE, MRS. WERNER, MRS. M. F. SKINNER, MRS. FANNY SPENCE, MRS. WALTON

The city of Los Angeles is a pocket edition of America. Surely here is a melting pot. She has more than her share of human problems that she did not create but inherited. Nevertheless, she must feel with them. From every man's town the people come pouring in, hopeful and enthusiastic. They are not all millionaires. Far from it. Some are sick and come to get well in our glorious climate. Some eome to help on the buildings that spring up as by magic. Some come to work in the factories and other industries, others, to seek fame and fortune in the movies. With these inrushing thousands come many problems, some very grave ones. The Assistance League is wrestling with these problems. Will you help?

Our problem is your problem. Maybe people from your own home town are wandering our streets today penniless, or lying sick in the wards of our hospitals.

We want to help them. We do help them. Will you help us to help them? Your cast-off clothing will find ready sale in our Thrift Shop, the proceeds going to the support of our many calls for help.

We are assuming your interest by offering you membership in the League. We hope you *are* interested. The following are classifications of membership:

Active, $5.00 annually; Contributing $10.00 annually; Emergency Relief, $25.00 annually; Patron, $100.00 or more to be paid at any one time.

Mail your check to the secretary of the Assistance League at 5604 De Longpre Avenue, Los Angeles, indieating the classification in which you desire to be enrolled.



WORK OF THE "SHUT-INS" AND WEAVERS



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THE photograph above gives you some idea of the importance attached to their Silverware Department by Brock and Company. It shows you the commodious second floor, the greater part of which, as you note, is devoted to Sterling Silver. In addition, you will find an extensive display on the main floor.

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St. Dunstan (Chased)	*Colfax*	*French Antique*
D'Orleans	*Carmel*	*King Albert*
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RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

Little David
Robert Stewart Christie
(Thomas Seltzer Company)

Little David is another Pollyanna book, decidedly so, with a faint aroma of Dickens. The good people are very good, and the bad ones are simply horrid, but see the error of their ways in the end. The situations related here never could happen, nor is life lived that way; otherwise the asylums for the mildly insane would be overcrowded. Having emphasized this piont, we will advise the reader to settle down to enjoy a delightful little romance with its engaging characters presented so charmingly that one forgets all about their absurdities. One may pass a very pleasant hour buried in its pages. We might add in passing that possibly they do live that way in England.

The Inverted Pyramid
By Bertrand W. Sinclair.
(Little, Brown & Company)

We have here a grave and serious novel, ethically sound. The characters seem to exist mainly for the purpose of expressing the author's reflexions on questions of the present day, especially the conflict between labor and capital. This he treats in an idealistic manner. There is woven in, a tale of family honor unique in its conception. While the people of the story seem not exactly life-like, Mr. Sinclair has succeeded in bringing before us vividly the natural beauties of the Pacific Northwest, particularly the charm of the great forests. The Inverted Pyramid can not be called amusing, but it contains much to think about and much of the atmosphere of the North woods.

A Cure of Souls,
By May Sinclair
(The MacMillan Company)

It is difficult to recollect in recent fiction any character writing more brilliant than Miss Sinclair has done in the "Cure of Souls" One fails to find words adequate to express appreciation of it. Deftly and subtly, one stroke after another, she creates for us a living image of the English Rector, surrounded with his luxurious comforts in the midst of that heavenly peace so associated with English country life. It is perfect. To try giving the reader a foretaste, would be cheating him out of the pleasures of watching for himself the gradual unfolding of the traits of character which go to make up this marvelous conception of life.

Three Comedies
By Louis Evan Shipman
(The MacMillan Company)

These three plays have been produced at various times since 1911 on the New York stage. Thy are called Comedies, why, we do not know, unless it is because no one dies in the end. The first one "On Parole," is the best constructed. "The Fountain of Youth" has witty dialogue; and "Fools Errant" rather mournfully delivers a message. They may have been very effective over the foot lights, but viewed as plays to be read, they seem colorless and thin. However, Mr. Shipman appears to be a man who knows how a play should be put together.

The Boosters
By Mark Lee Luther
(Bobbs Merill Company)

We are not surprised to learn that the scene of The Boosters is laid in and about Los Angeles. Mr. Luther has viewed this locality through rose-colored glasses to such a degree that he has produced a Pollyanna type of novel. His style however is breezy and entertaining, and the material he has used is based upon absolute truth. Not only can such things happen, but they do happen in Los Angeles. Despite his optimism the author is not wholly without a sense of humor, but it is kindly like that of a fond parent when relating some amusing anecdote of a beloved child. There is nothing much below the surface, but we have to be grateful for an absolutely wholesome view-point and above everything, for a perfectly logical ending. We recommend this book most heartily.

The Hopeful Journey
By Beatrice Kean Seymour
(Thomas Seltzer, Inc.)

This is a story of a family, or more particularly a story of three generations of women, beginning with the grandmother in her fifties and ending with a girl of today. The author is decidedly clever in selecting the salient details of these three lives so that the tale has color and motion, also she has some witty repartee for the use of her characters. Nevertheless at times one is close to the edge of boredom. This book, as well as other novels of the present day, conveys the impression that no longer does the conscience of the young person suffer over committing sins that still seem deadly to us older people.

A Conqueror Passes
By Larry Barretto,
(Little, Brown & Company)

In reading this book we feel a desire seldom experienced to know something about the personality of the author. The hero of the tale is a returned soldier whose mental unrest drives him on, ever seeking an unattainable something, he knows not what. So sympathetically, and with such acumen has Mr. Barretto described the effects of that war-time period of abnormal living upon a man with a highly sensitive nature, that we comprehend better the restlessness of the present day. In his unhappiness, this hero returns to France, and this part of the book is a splendid piece of work written with poignant feeling and stirring imagination. The author, it seems, is a young man, a returned soldier, writing his first novel and we congratulate him upon the beginning he has made.

Socrates, an Oration,
by Thomas Starr King
With Introduction and
Notes by Ernest C. Moore.
(Harr Wagner Publishing
Company, San Francisco)

The Director of the Southern Branch of the University of California has done a fine piece of work in presenting this little book, so full of food for the soul, to his students and to the world at this critical moment. "Two Reasons," Dr. Moore says there are, "for publishing this book. One is that it is about Socrates. The other is that it is by Thomas Starr King. Both men deserve to be better known.' In acquainting the young people of Los Angeles with this founder of American civilization in California, our leading educator has done us all a notable service.—M. U. S.

Co-operative Marketing,
by Herman Steen
(Doubleday Page & Company)

A useful study of the co-operative agricultural movement, from its inception to its present status. The growth and success of many of the foremost associations throughout the country are described in detail, and the wealth of practical information to be gleaned therefrom, is presented in a most interesting form. This is the first book published under the official auspices of the American Farm Bureau Federation.

E. M. G. C.

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Yet at La Joya you can get *the whole million dollar's worth for two hundred dollars!*

Think of it—only $200! And for a lot 50x100 feet!

For that small sum that entire estate is *part yours. You will have as much use of it as if you owned it outright.* All you have to do is to BUY A CABIN SITE in my mountain paradise. ALL THE REST, FREE OF DEBT, WILL BE TURNED OVER TO YOU. Instead of the *luxurious home* you will receive a clubhouse, fully equipped and of beautiful old Spanish architecture. Apart from this change, the description of the millionaire's estate is the description of La Joya.

And you get, furthermore, AN ABUNDANCE of FREE WATER.

Pipes will be laid to every lot. *Free* outdoor ovens will be available. Adobe and stone for building may be had on the property AT COST.

Come in and let us tell you about beautiful La Joya—*Where your dollars buy most.*

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HOW TO GET THERE
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CALIFORNIA SOUTHLAND



"THE VINE" *By Harriet Frishmuth*

Sketch by Norman M. Kennedy

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No. 53 MAY, 1924 25 Cents



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CALIFORNIA COLLEGES AND COMMUNITIES

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

STOCKTON, CALIFORNIA

Good news. Progress and accomplishment are ours to report with this semi-annual statement.

The foundations for six new buildings are in; the heavy timbers for the first floors are in place and the brick work begun. The contractor is ahead of his schedule and the buildings will be ready for occupancy this fall.

We cannot speak so confidently about collections. They have not reached our expectations. We had hoped that many subscribers would pay in full when the buildings were actually under construction. Some have done this. If you likewise can do so you will greatly lighten our financial burden and save us paying interest on borrowed money.

We merely suggest this and are confident that you will do your best to aid us in our undertaking. We appreciate the effort many are making to keep their payments up to date.

Prospects for the college were never brighter. Our present enrollment is the largest in our history. The State Board of Education has recently granted us the right to issue recommendations for the general High School credential on the same basis as the Universities of the State. These facts, together with a new equipment in a new field, foretell a great future for our school.

Sincerely,
JOHN L. BURCHAM,
JLB-MP Vice-President,
College of the Pacific.

COLLEGE PARK

BEFORE an audience of more than a thousand music lovers from all parts of the Santa Clara Valley and the Bay region, the College of the Pacific Chorus gave its annual presentation of one of the greatest oratorios ever written, "The Messiah," by Handel. Charles M. Dennis, the director of the chorus, deserves highest praise for the success of the entire performance.

PACIFIC ALUMNI

THE contracts have been let and now there is starting to arise those splendid structures which before the year closes will be known as Pacific. It will be mighty difficult for our alumni to recognize their Alma Mater in her new home and in her new garb. We have had many a sad heart-throb as we have thought of the enchanted halls, hallowed walks, and scenes of fondest memory so soon to be no more. But we have gradually grown to where we can transplant our rich memories and hallowed affections of days long gone by.

Our Alma Mater will look so fresh, so artistic, so permanent in her new setting that her old endearment will, in no way have lapsed. The campus is beautifully located just north of the best part of the fine city of Stockton. The great San Joaquin-Sacramento Valley is looking upon our college with a possessory smile. Here is destined to develop a great interior college, and we shall call her name Pacific, our Pacific.

The buildings are arranged in three groups: the first and nearest the highway are the Conservatory of Music and the Academic buildings, next are the dormitories and social hall, and farthest toward the west are the buildings fitted for our athletic program. Mr. R. W. Moller, of San Francisco, who was awarded the general contract, says in the Stockton Record. that these buildings which are to be of red brick trimmed with white stone and having a black slate roof, will be among the most beautiful school buildings in California. He assures us that all will be completed by August 1, 1924. The Stadium is to be one of the most interesting units of our new development. It was built on the Stanford plan with slanting dirt walls sixteen feet high. It will seat 20,000 spectators and should play a large part in the athletic program of the great valley and become a rallying center for our Stockton friends.

The new city of our adoption is our friend. The Alumni can make Stockton know that not only has Stockton gained a college for the future but that she has gained the memories, the traditions, the affections of the past, now cherished so deeply and guarded so jealously by that fine company called the Alumni. From now on Stockton is our college city. May she long be the Mecca of our home-coming. Her attitude toward us, and her fine spirit is displayed in the words of Mr. Charles E. Ashburner, city manager—"From the beginning of time until seventy-five years ago gold in great quantities lay buried in this valley and in the Sierras that border it. The Indian and Spaniard passed it over and saw it not. Gold in great quantities lies buried in Stockton: gold as represented by our climate, our people, our homes, our churches, our schools, OUR COLLEGE, in our transportation, in electric power, in our river, in our surrounding land. Shall we follow the example of the Indian and Spaniard and see it not, or shall we, like Marshall, 'tell it to the world'?"

Our Alma Mater has crossed the Rubicon and is entering a great year.

CALIFORNIA INSTITUTE OF TECHNOLOGY

The Caltech warriors of the silver tongue will formally open the forensic season in a triangular debate with the University of Southern California and Pomona College. That both of these linguistic encounters will prove to be of the first magnitude is not doubted by any who follow at all closely the "art of persuasion." U. S. C. has asserted her right to first place in the Southern California Public Speaking Conference in the two most recent seasons, while Pomona has for years occupied an enviable position in the fields of oratory and debate.

Forensic activities at the California Institute of Technology are of comparatively recent origin but have met with a surprising degree of interest and success since their first appearance three years ago. At that time, under the tutelage of Dr. John R. McArthur, himself a newcomer to the Institute staff, the first debating squad was organized, being composed entirely of freshmen. This year several of the original debate squad remain in harness and will appear on the floor of strife later in the season.

The question to be discussed is "Resolved: That the United States Congress Shall Have the Power to Re-enact by a Two-thirds Majority Laws Declared Unconstitutional by the Supreme Court." This subject is one which is receiving a great deal of attention in the publications of the Nation at the present time and the presenting of the many arguments for and against such a step should prove of much interest.

The upholders of the affirmative of the question who debated for University of Southern California in the Caltech auditorium are Vincent W. Rodgers and Joseph Walker. The negative team, composed of Leslie W. Margison and Grant V. Jenkins, will carry the war into the camps of the enemy at Claremont. Dr. S. M. Pargellis, a member of the English Department at the Institute, is the debate coach this season.

One feature which will render the debates of unusual interest this year is the adoption by the Southern California Conference of the expert-judge system of determining the winning team in a debate. Under this method a single individual, trained in the art of debate and a skilled analyst of presented arguments, is chosen to render the decision, stating at the same time his reasons for awarding the victory to one team or to the other. This discussion by the judge of the relative presentations of the two teams should prove to be one of the most interesting and valuable features of the debate.

SAN FERNANDO VALLEY

THE Van Nuys News will co-operate with leading newspapers in all parts of the United States in the national oratorical contest that is to be conducted in the high schools of the nation for the purpose of creating greater interest in the Constitution and in proper observance of the tenets of our great national bulwark.

The United States has been grouped into seven zones of which California is in Number 7. There will be eight groups in zone 7 and Van Nuys will be in group E. Other schools in this group are Jefferson High, Franklin High, Manual Arts High, Owensmouth High, San Fernando High, Lancaster High, Lincoln High and Polytechnic High.

Van Nuys, Owensmouth, San Fernando and Lancaster will form one district to be known as District 28.

The entrants from the various schools may select their subject from a group of topics arranged by the national committee.

The News has offered a prize of $25 to the student of the district selected to represent the district in the group contest. On April 18th, the group orator chosen in a contest to be conducted at Manual Arts high school and the winner will be given a prize of $50 by the Los Angeles Times.

On May 2 the group semi-final will be held in Los Angeles and two prizes of $750 and $250 will be given by the Times.

The winner of first place in the group semi-final contest will compete May 16th in the national semi-final and on June 7th the final meeting will be held in Washington, D. C., with President Coolidge presiding, when three prizes will be given, $3500 to the winner, $1500 to the second best and $500 to the one who wins third place.

STATE UNIVERSITY

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR APRIL 1, 1924.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of April, 1924.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

to judge it intelligently. The same is true of art. Painting, sculpture, and architecture make our everyday lives so much more beautiful that it would be hard to imagine a revival of the fanatical days when puritanism ordered all the paintings torn from the church walls and burned, and all the statues broken or hurled from their niches. But the new buildings that daily rise in our cities often have ornamentation on their facades that is a direct copy of some fine old palace in Florence or some hotel de ville in France or Belgium. To be able to recognize such decoration is to be able to link the present with the past of architecture and to learn what designs have been worthy of preservation. It is the same with painting and sculpture: the forms may vary but the underlying principles remain the same. The explanation of all this will be the mission of Herbert Reynolds Kniffin, Director of the Ethical Culture School of New York City, whom the Summer Session has engaged for a series of lectures in art appreciation and art history. For teachers of art subjects Mr. Kniffin has also arranged a course on the theory and practice of teaching fine arts in the elementary and secondary schools.

There is scarcely a person who has not wished for a chance to study for a short time about art and interior decoration or drama and music. Even landscape gardening may be less puzzling after six weeks spent in listening to the lectures which Mr. E. Laurence Palmer of Cornell University has prepared for his course this summer. The State University has included in its curriculum for this summer's session at Los Angeles many courses which will prove attractive to the large group of auditors who yearly attend the lectures without taking the courses for credit. Stagecraft and the designing of costumes for school plays or for personal wear are additional courses which will be given from June 28th to August 9th at the Southern Branch.

FRESNO

THE necessary papers were filed in Los Angeles in the United States District Court, Judge William P. James presiding, for the appointment of Milo L. Rowell as trustee for the Sun-Maid Raisin Growers, the old corporation which has been replaced during the past eight months by the new Sun-Maid Raisin Growers of California and its service corporation, the Sun-Maid Raisin Growers' Association. This is the final step in carrying out the reorganizing and refinancing plan adopted last spring.

This action was taken with a view of finally closing, in an orderly manner, the affairs of the old corporation, which is no longer needed, and in such a way that it can most promptly pay the remaining few obligations. Through this action the affairs of the old corporation will now be handled by a trustee rather than by the officials of either the old or the new corporation.

Ralph P. Merritt, President and Managing Director of the Sun-Maid Raisin Growers' Association, in an authorized statement issued here said:

"The appointment at our request of a receiver for the old Sun-Maid Raisin Growers marks the final step as announced last spring of the reorganized plan for the raisin industry. A new corporate and financial structure has been developed during the past eight months in order that the old corporation, which had proved inadequate, might be relieved of its responsibilities and its affairs closed out. The old corporation has less than 3,000 tons of raisins on hand and is now no longer a factor in current matters. The best method of turning the old corporation's miscellaneous accounts and assets into cash, paving its remaining bills and dividing the surplus proportionately among its stockholders was to entrust the matter to one of our directors as a trustee and have him made receiver. The latter assures orderly distribution and protection against any possibility of partiality being shown in the matter of priority of payment of the relatively few remaining obligations. The fact that the proceedings are under a statute sometimes used by insolvent corporations carries with it, of course, no inference that such is the fact in our case and the petition expressly states that application is not made upon such a ground.

"The old corporation, because it was organized on a commercial, profit basis lacked standing legally as a co-operative and thus was without valuable rights accorded farmers' organizations.

"The new Sun-Maid organization combines a legally sound, non-profit, farmers' co-operative association with all of the rights of such a group and a well-financed, highly efficient service corporation organized under the laws of Delaware, embodying the most expedient and profitable practices utilized by commercial enterprises of large interests. This new organization has the approval of the Federal officers charged with supervising co-operatives and has received abundant evidence of confidence from the bankers and the trade. Today's step toward closing out the old corporation has no effect upon the active business of the raisin industry since the latter is exclusively and independently vested in the new organization.

FROM CORONA COURIER

Among the many characteristic peculiarities of California is the fact that each section is noted for some leading products, but they are usually far apart and easily distinguished from each other. Thus, the Santa Clara valley is famous for its prunes; and so is Shasta county, but they are more than 200 miles apart, and therefore there is no danger of their being confused. We have oranges in Oroville, sixty miles north of Sacramento, and in San Diego county more than 150 miles south of Los Angeles. There are splendid olives grown in Tehama county, 200 miles north of San Francisco and in Redlands in San Bernardino county, near the Southern desert. When the state held an apple show some years ago, the two most strenuous rivals were Nevada county in the Sierras and Watsonville, near the coast.

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PUBLISHER'S NOTICE

IT is difficult for local advertisers to place a general, independent magazine. It has no common points for comparison with the dailies. CALIFORNIA SOUTHLAND *belongs more accurately with good direct-by-mail advertising. For instance, one of its recent advertisements, which cost less than the postage on an equal number of circulars, brought 30 replies in one month, repaying three times its cost before the bill was due. It advertised something people wanted. On April first,* CALIFORNIA SOUTHLAND'S *rate-card No. 3 announced, to our advertisers and others interested, a raise in rates for special pages upon which color may be used. The retail price per copy is also changed to 25c. The subscription will remain $2.00 per year for all subscriptions received in 1924.*

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date.*

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in SOUTHLAND *unless appointments have been made especially in writing by the Editor.*

Clubs

VALLEY HUNT CLUB:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:

Monday afternoons, bridge and mah jongg at 2:30, followed by tea.

Tennis courts and swimming pool open to members.

ANNANDALE COUNTRY CLUB:
The afternoon Bridge and Mah Jongg parties will be continued every Wednesday during the season. Play begins at 2:30. The games are followed by tea.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may he arranged followed by tea.
Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month, on which occasions the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month twice a month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas.

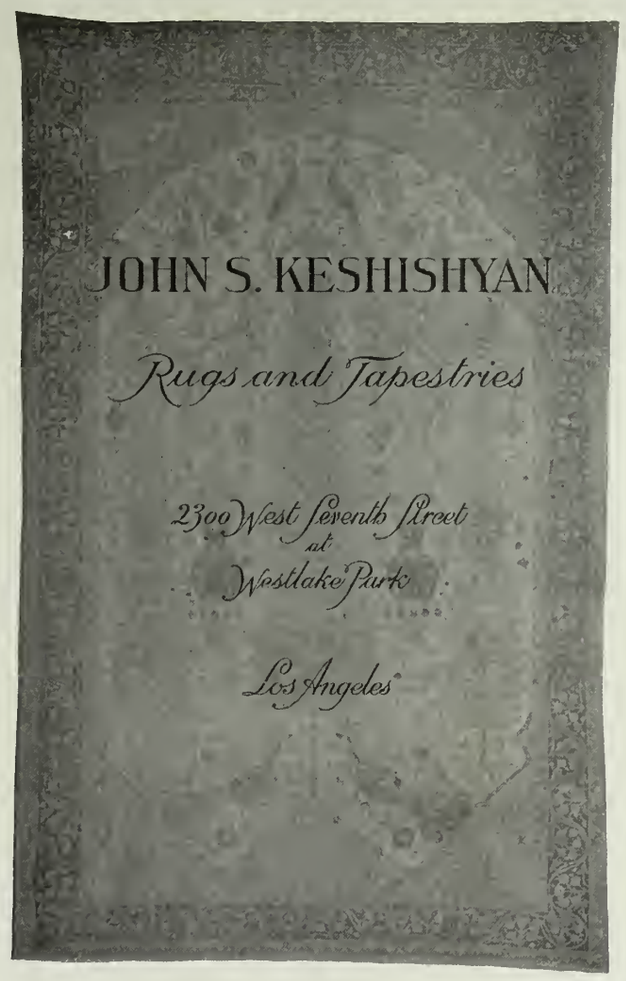
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
The program for the 1924 season is out, and the first scheduled number is a 150-mile sailing race around Catalina Island. One of the big events of the year will be the stag cruise to Ensenada, May 29 to June 3.



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Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles: The Exhibition of Selected Works by Western Painters, under the auspices of the Western Association of Art Museum Directors, to be assembled in the Gallery of Fine and Applied Arts, Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, May 3rd to June 2nd, 1924. This third annual traveling exhibition of paintings by Western artists will be on circuit for approximately one year. The following prizes have been awarded for the Painters and Sculptors Exhibition at the Los Angeles Museum, Exposition Park. The Mr. and Mrs. William Preston Harrison Prize for the best work of art in the exhibition to Benjamin C. Brown for his painting, "Yosemite, the Witchery of Winter." The Mrs. Henry E. Huntington prize (restricted to painters and sculptors who have not previously received a prize in any exhibition held at the Museum) went to Fremont Ellis for "When Evening Comes." The Woman's Club prize, offered by the Southern California Federation of Woman's Clubs for the best figure painting, was awarded to Luvena Buchanan Vysekal for "Little Cloak Model." An Honorable Mention in sculpture was given to Andrew Bjurman for "Mrs. Maria Verdugo."

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, in May will hold a special exhibit to consist of the Second Annual Exhibition of Junior Art, under the joint supervision of the Art Departments of the Los Angeles Public Schools and the Museum. Through the courtesy of Mrs. W. B. Thayer, Mr. Harry B. Morse and Dr. Byken Takagi, an exhibition of Japanese Art was presented during the month of April. On the afternoon of Tuesday, April 22nd, a Japanese tea and program was given under the auspices of the Eugenesia Club of the Southwest Museum.

The exhibit included netsukes, inros, kakemonos, prints and other art objects.

The Mask Makers of California also held an exhibition of Masks during the month of April in the Special Exhibit Gallery of the Museum, under the supervision of Siguard Russell.

THE Laguna Beach Art Association opened the Spring Show in April with forty-three pictures, in water colors and oils.

CLYDE FORSYTHE is exhibiting his later desert paintings in the Biltmore Salon, April 23 to May 7.

THE Otis Art Institute will hold until May 15 an annual competition for institute scholarships. The scholarships were given to the Institute by the Board of Supervisors, and the management has decided they shall be awarded to the three senior pupils in the high schools of the State who show the greatest creative ability and general proficiency in the various fine and applied arts. While the Otis Art Institute is maintained by the County of Los Angeles the competition is not limited to this county; senior students of any of the high schools of the State are invited to compete. The honor students will receive free tuition for three terms at the school.

TO Tahaiti the modern artist goes seeking a relaxed, free people, at once natural and primitive. It is the escape of his machine-hating soul, longing for a people which grows up naturally, like a flower, rather than one which is pushed, trained, directed from infancy to the grave. Helena Dunlap, ever alive to new tendencies in art, visited the south seas. She did not find it the new paradise on earth which men writers and painters have described She did find it deeply interesting, discovered a lively sympathy for its childlike people, and a quiek response to its brilliant design and coloring. Her exhibition of drawings and paintings, which remains at the Cannell & Chaffin galleries until May 10th, gives us our first glimpse of the South Sea Islands through the eves of a woman. Miss Dunlap studied at the Pennsylvania Academy of Fine Art, Art Institute of Chicago, and was a pupil of Lucien Simon in Paris. She is a member of the San Francisco Art Association.

HALDANE DOUGLAS is exhibiting a number of unusually sympathetic canvases at the Cannell & Chaffin galleries until the 10th of May. Douglas is a young painter with a poetic trend, loving the delicate gray days, the silvery half-lights which are so often neglected by California painters. His rise has been little short of phenomenal; as a painter he is practically self-taught, and by following his natural vein he is creating a very definite place for himself among our younger painters.

HANSON PUTHUFF, beginning May 7 and continuing through May 25, will show landscapes of California at the Biltmore salon.

AN exhibition by the Painters of the West will open in May in the Biltmore salon and continue through June 16.

MR. and Mrs. Dana Bartlett entertained with a reception and musical at their studio home, 101 South Virgil street, Los Angeles, April 16. Mr. Bartlett left on April 20 for a six months' trip abroad, which will include Algiers, Tunis, Naples, Rome, Florence, Venice, the Italian lakes, with several months in Paris.

DAVID ANTHONY TAUSZKY recently completed a portrait of R. D. MacLean as Fray Junipero Serra of the Mission Play. The picture represents the indomitable old priest, staff in one hand and cross in the other, fighting his way through the forest on one of his many pilgrimages from one mission to another.

COLIN CAMPBELL COOPER, N. A., has re-established his studio in Santa Barbara, after a year's absence in the East and in Spain. Mr. Cooper visited Spain chiefly to sketch cathedrals and gardens, and will develop large paintings from the numerous sketches he brought back.

HUMBERTO PEDRETTI has sent the plaster cast of his "The Doughboy" to New York to be cast in bronze. The statue is to be placed in Pershing Square in memory of the Los Angeles boys who died on the battle-fields of France, and it is to be returned here in time for the Memorial Day exercises.

MAURICE BRAUN is showing twelve paintings at the Paul Shortridge galleries in St. Louis, Mo., from April 20 to May 10.

ARTHUR HILL GILBERT will exhibit a group of his California landscapes at the Cannell & Chaun galleries from May 12th to 31st. Those who are acquainted with the power, variety and sensitive artistry of Mr. Gilbert's work, will be keenly interested in the forthcoming exhibit, which promises to be one of the most interesting landscape exhibits of the season. Gilbert has found fine subject matter in Capistrano Canyon, in Griffith Park and other beauty spots, and has painted some industrial pictures in Los Angeles and at the harbor which will lend variety to the exhibition and demonstrate this brilliant young painter's versatility.

EASTERN figure painters will form an interesting exhibition at the Cannell & Chaffin galleries from May 12 to May 31. There will be, among others, examples of the best work of Hovsep Pushman, Carl Blenner and Irving Couse, and several very fine canvases of women and children by Murray Bewley.

SIGURD RUSSELL announces the Pot-boiler Art Center will be found after May 1st at 730 N. Broadway, Los Angeles.

EDGAR ALWYN PAYNE held an exhibition of sixteen paintings at the galleries of Jacques Seligmann, Paris, from March 15 to April 1.

THE California Society of Miniature Painters opened a permanent exhibition at the new Friday Morning Club's home on Charter Day, April 16. The seventh annual exhibition of the society, held recently at the Biltmore salon, has since then gone to Mission Inn, Riverside, and to Banning, Cal.

AT the McDowell Art Galleries, Western avenue, the evening of Friday, May 9th, at 8 o'clock, a meeting is called of all lovers of good design interested in the establishment of an Arts and Crafts movement in this section. Douglas Donaldson, Porter Blanchard, M. Urmy Seares, and others interested are calling the meeting.

Music

THE Philharmonic Orchestra season of 1923-24 closed with the concerts of April 18 and 19. This is announced as the most successful season in the four years' history of the organization. Eighty-one concerts were played, fifty in Los Angeles. Mr. William A. Clark, Jr., founder of the orchestra, donated six concerts to the school children of Los Angeles. Next season's symphony series of concerts by the Philharmonic Orchestra will open October 10.

THE Zoelner Quartet gave the last concert of their series at the Biltmore Hotel in April, and have announced a 1924-25 series of concerts at the same hotel.

THE sixth annual convention of the California Federation of Music Clubs was held in Berkeley, California, the week of April 27. President Lillian Birmingham presided. Honor guests were: Mrs. John F. Lyons, president of the National Federation, and Mrs. Cecil Bartlett Frankel, president emeritus of the State F. M. C. Ben F. Pearson attended the convention as a representative of the Civic Music and Art Association of Los Angeles, of which he is president.

AMELITA GALLI-CURCI will close the Behymer concert season at the Philharmonic Auditorium in two concerts, April 29 and May 1. Mme. Galli-Curci will be accompanied by her husband, Homer Samuels. Manuel Berenguer is the assisting flutist.

ALICE COLEMAN BATCHELDER presents the seventh of the series of eight Coleman Chamber Concerts, Wednesday afternoon, 3:30, May 14th. The artists are The Los Angeles Trio—May MacDonald Hope, piano; Calmon Luboviski, violin; Ilya Bronson, violoncello.

ROSA PONSELLE brings the musical season to a brilliant close with her concert at the Philharmonic Auditorium on May 15th. Merle Armitage, impresario, announces a program of operatic arias and songs, that has made this great singer a concert favorite all over America. This will be her only appearance in Southern California.



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Pasadena Chamber of Commerce

WALTER HENRY ROTHWELL, conductor of the Philharmonic Orchestra, will sail from New York on May 3 for a European trip. After ten days in London and a week in Paris, he will visit Amsterdam, Geneva, Berlin, Rome and Florence. In the first city he will conduct the famous Concertgebeouw Orchestra in one or more programs and will return to California in August.

NATIONAL Music Week, May 4th to 11th, is planned to unite all organizations and individuals for the development of musical appreciation in America. President Coolidge has accepted the post of honorary chairman of National Music Week, which will be generally celebrated throughout the country the week of May 4. Two features of Los Angeles Music Week, in May, will be Opera Day and American Music Day. The MacDowell Club will give an opera program, as will the Opera Reading Club (under Dr. Angeli), the de Lara Opera Company, the Los Angeles Opera Company, under Alexander Bevani, the Bay Cities Music Association under Mr. Guerrieri, and the public schools.

American Music Day, it is announced, will see many programs given exclusively from the works of American composers, even the bands and churches featuring such compositions. On the afternoon of May 5, the MacDowell Club announces an American opera, and many music clubs will co-operate in making this day a success.

"WIWASTE," a new Indian opera, by S. Earle Blakeslee, was given by the Music Department of the Chaffey Junior College, in the Chaffey Auditorium, Ontario, California, April 25 and 26. Mr. Blakeslee is the head of the Music Department of the college and wrote both the text and the music. The themes of "Wiwaste" were collected by the composer from Dakota Indian sources and from Government records. The legend is of interest and the music pleasing. The scene is laid in an Indian village, first in winter, then in summer, and the scenic and lighting effects were skillfully developed.

CALMON LUBOVISKI, violinist, will give a recital at the Ebell Auditorium the first part of the month, and the last half of the month will appear with May MacDonald Hope, pianist, in two sonata evenings.

THE Pasadena Music and Art Association entertained April 25 with a song recital by Mr. George Shkultetsky, baiso-cantante. Mrs. Norene Raymond, accompanist. Three songs composed by Arthur Farwell made up the second part of the program. Mr. Farwell at the piano.

POMONA College Glee Club started on its annual spring tour April 1, and gave the Pasadena concert April 14.

THOSE interested in seeing a permanent grand opera association established in Los Angeles should subscribe for Patrons or Founders books immediately, as the necessary fund must be raised by June 1st. Grand opera of the finest type, with fourteen stars from the Metropolitan, the Chicago, and La Scala, Italy, will be brought here for the season in October, and added to the ensemble of resident chorus and members of the Philharmonic Orchestra. Judge Benjamin F. Bledsoe is president of the Los Angeles Grand Opera Association, which has an office in the Philharmonic Auditorium. Merle Armitage is business executive. Mrs. R. D. Shepherd of Hollywood has been appointed chairman of the Woman's Opera Committee for Los Angeles, to assist in raising the quota for the Los Angeles Grand Opera Association by June 1. More than forty women met at the Assembly Tea Room, April 16, and formed themselves into a committee. They were addressed by Judge Benjamin F. Bledsoe, president of the Opera Association, and John R. Mott, the vice-president.

Announcements

THE fourteenth annual convention of the Drama League of America and the first Little Theater conference, as guests of Pasadena Center, Pasadena, California, May 27-June 2, 1924. Maryland Hotel, headquarters.

THE Community Arts Players of Santa Barbara announce the production dates of the month as May 23-24, Potter theater.

THE Pot Boiler Players will present "Uncle Vanya" at the Gamut Club, Los Angeles, May 30.

THE California Library Association held the twenty-ninth annual meeting, April 28-30, at the Hotel Huntington, Pasadena.

THE California County Librarians, Jeannette M. Drake, president, will hold the fifteenth annual convention, May 1, Hotel Huntington, Pasadena. They will meet in morning and afternoon sessions.

AMERICAN Institute of Landscape Architects of Southern California and the 1924 committee of the Chamber of Commerce arranged an exhibition of photographs and plans of gardens at Carmelita Park House, Pasadena, during April and to continue into May.

THE concluding lecture of the series of four will be given by Mrs. Willoughby Rodman at the Ambassador, May 1. The subject will be "Peeks at Personalities."

THE Soroptimist Club hold a luncheon meeting every Tuesday at the Biltmore, Los Angeles. On Tuesday, April 22, an Easter program was given, including Aimee Semple McPherson of Angelus Temple; Sol Cohen, violinist and composer; Claire Forbes Crane, pianist and composer, and Constance Balfour, vocal soloist, who is also vice-president of the club.

THE first Ventura county Eisteddfod was held in Oxnard, March 31 to April 5, inclusive, and was given under the auspices of the Community Service of Oxnard, with J. O. Westervelt, chairman. Plans are already being considered for the Eisteddfod of 1925, in which other counties will probably be included.

THE twentieth annual convention of the Associated Advertising Clubs of the World will be held in London, July 13-18, inclusive, 1924.

Comment on April Meeting So. California Chapter American Institute of Architects

AT the April Meeting of the Southern California Chapter American Institute of Architects, held at the Mary Louise Tea Room in Los Angeles, Mr. Arthur M. Ellis. Vice President of the Los Angeles Historical Society, addressed the Chapter on the early history of Los Angeles. This interesting talk, illustrated by stereoptican views, many of which were actual photographs taken seventy-five years ago, was followed by the award of honors for the most meritorious work in architecture completed during the past year.

Secretary D. J. Witmer announced that the drawings submitted in the competition held at Pasadena to select architects for the new city hall, library and auditorium buildings to be erected in that city, are on display on the sixth floor of the building at 420 South Spring Street.

A resolution endorsing the candidacy of Edwin Bergstrom for first vice-president of the American Institute of Architects at the election to be held at the annual convention of the Institute in May, was unanimously adopted. Mr. Bergstrom is now Institute director from the Ninth Regional District. His candidacy was inaugurated by the San Francisco Chapter and has been endorsed by the New York, Colorado, and other Chapters.

Following is the report of the jury on honor awards for architectural work of exceptional merit executed during 1923:

"The jury on honor awards for the year 1923, duly appointed by the Southern California Chapter, American Institute of Architects, comprising Ernest Coxhead and John Galen Howard of the San Francisco Chapter, American Institute of Architects, and William Parsons of the Chicago Chapter, met at Los Angeles and examined the nominations for award.

"After examination of photographs and plans, a tentative list of possible awards was prepared for further consideration. During Saturday, March 1st, the jury visited all work tentatively listed, and all doubtful cases, in order to verify judgment.

"The work presented, being executed during a twelve month period, from December, 1922, through December, 1923, provided less material for consideration than that submitted to the jury for 1922. Notwithstanding this fact, the work submitted was in general excellence equal to that of the previous period. Owing to the high quality of the submissions, great difficulty was experienced in premiating submissions in many groups and sections.

"The jury desires to stress the general high character of the submissions, particularly that of the residential work, which is superior in quality to all other groups, and to state that we consider the work submitted in the small house section a distinct advance over most of the previous submissions.

"All work receiving awards are clear, straightforward architectural designs. In them we can see simplicity, probable permanence in the matter of taste and promising direction in the matter of study."

Following are the awards by groups and sections:

GROUP I—DWELLINGS, SINGLE

Section A—Single detached dwelling, 6 rooms and under—

Residence of Mrs. Lynn Helm, 220 Witmer St., Los Angeles; Witmer & Watson, architects; T. C. Youngs, contractor.

Residence of George S. Hunt, 2280 Parkview, Linda Vista; Marston, Van Pelt & Maybury, architects; John H. Simpson, contractor.

Residence of F. H. Case, Ellendale and Hill Dr., Eagle Rock; Harbin F. Hunter, architect; Birch O'Neal, contractor.

Section B—Single detached dwellings, 7 to 12 rooms—

Residence of Mrs. Carleton M. Winslow, 11 Laughlin Park. Los Angeles; Carleton M. Winslow architect; Harold E. Phillips, contractor.

Residence of Mrs. F. E. Leupp, 620 S. Hill St., Pasadena; Johnson, Kaufmann & Coate, architects; Hansen & Son, contractors.

Residence of Mrs. M. L. H. Walker, 1453 E. California St., Pasadena; E. W. Neff architect; A. Carpenter & Son contractors.

Section C—Single detached dwellings, 13 rooms and over—

Residence of Mrs. Reginald D. Johnson, 1541 Lombardy Road, Pasadena; Johnson, Kaufmann & Coate, architects; John Mayer, contractor.

Residence of Mrs. K. C. Strong, Las Tunas Road, Santa Barbara; Johnson, Kaufmann & Coate, architects; Snook & Kenyon, Santa Barbara, contractors.

Residence of H. O. Wheeler, 2020 Edgemont, Hollywood; Witmer & Watson, architects; A. E. Westberg, contractor.

GROUP II—MULTIPLE DWELLINGS

Section A—Multiple dwelling, individual kitchens, 4 apartments and under—

Witmer Bros. Company, owner; Witmer & Watson, architects; A. E. Westberg and John V. Gierding, contractors.

Section F—Multiple dwellings, club type, country—

Ojai Valley Country Club, Wallace Neff, architect; Edward Drummond Libbey, owner; A. Carpenter & Son contractors.

No awards in Section B, C, D, E and G.

GROUP III—COMMERCIAL BUILDINGS

Thorp Building, 7th and Parkview, Los Angeles (owned by Spencer Thorp); Morgan, Walls & Clements, architects; Robert Millsop, contractor.

Magnin Shop, 6336 Hollywood Blvd., Hollywood; Myron Hunt and H. C. Chambers, architects; Macdonald & Kahn, contractors.

U. S. postoffice garage, 718 E. Third St., Los Angeles (owned by U. S. Building Corp.); A. C. Zimmerman, architect; Wm. A. Larkins, contractor.

Store and office building, 25 S. Euclid Ave., Pasadena; Marston, Van Pelt & Maybury, architects; W. A .Taylor, contractor.

Home Commercial & Savings Bank, 945 Fairoaks St., Pasadena; Edwin Bergstrom, architect; Wm. A. Larkins, contractor.

GROUP IV—SEMI-PUBLIC AND CULTURAL BLDGS. *Cont. next month*



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CONTENTS

	Page
"THE VINE," IN THE POSSESSION OF THE ALLIED ARCHITECTS ASSOCIATION.....Cover Design (*A Tempora Painting by Norman Kennedy*)	
CALIFORNIA COMMUNITIES AND COLLEGE NOTES	3-4
SOUTHLAND CALENDAR	5-6
REPORT OF APRIL MEETING A. I. A.....*Harold O. Sexsmith*	7
THE HOUSE FROM GRANADA.....*George D. Chaffin*	8
THE GARDEN CLAVILUX.....*Theresa Homet Patterson*	11
OUR SAN FRANCISCO LETTER.....*Mrs. W. C. Morrow*	12
THE ART JURY, PALOS VERDES.....*Myron Hunt*	13
THE PASADENA BROWNING CLUB.....*H. A. H.*	14
OUR SAN DIEGO LETTER.....*Hazel Boyer*	14
TOWN AND COUNTRY CLUBS AND FUNCTIONS	15
THE CITY PLANNING CONFERENCE.....*George Whitnall*	17
THE GYMKHANA.....*Ellen Leech*..	18-19
BULLETIN OF THE ARCHITECTURAL CLUB.....*C. A. Truesdell*	20
HOW TO MAKE A LAWN.....*Allison Woodman*	22
AN EASTERNER COMES WEST.....*Porter Blanchard*	24
CALIFORNIA CYPRESSES.....*Eleanor Hoffmann*	25
TWO BOOKS OF TRAVEL.....*Louise Morgrage*	26
REVIEWS—BOOKS FROM THE ATLANTIC..*E. M. Greeves Carpenter*	26
LANDSCAPE DEVELOPMENT.....*Aurele Vermulen*	27
THE BULLETIN OF THE ASSISTANCE LEAGUE	28
HOW TO INVEST MONEY.....*Burtis C. Rogers*	30

This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.

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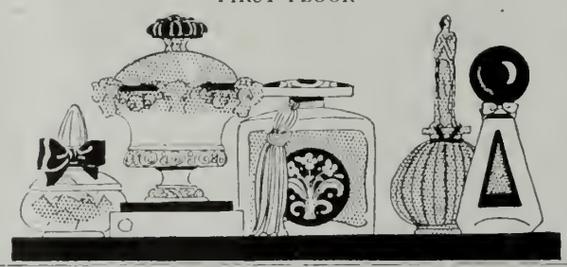
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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

TREASURES FROM A HOUSE IN THE CITY OF GRANADA

By GEORGE DUCLOS CHAFFIN, *Collector*

THE ALHAMBRA, the ancient citadel and residence of the Moorish monarchs of Granada is indisputably the most curious and, in some ways, the most marvelous building that exists in the whole world. The Moorish sytem of decoration reached its culminating point in the ornamentation of the Alhambra and it is generally accepted as the last word in Arabian workmanship.

In this small city of Granada, I came upon, by chance, through a conversation with an old dealer in antiques, a house, or probably more strictly speaking, a palace, dating from this same period of history. This house was one of a block of houses condemned by the city to permit the widening of the street. The attempt to remove it to America was met with no little opposition due to a movement recently set about in Spain to prevent the disappearing of valued examples of their ancient art, and many of the photographs taken for publicity purposes by representatives of the organization op-





ABOVE—THE ALHAMBRA AND THE CITY OF GRANADA FROM THE SILLA DEL MORO, ABOVE THE GARDENS OF THE GENERALIFE. BELOW—THE CITADEL ON THE POINT OF THE HILL ON WHICH STANDS THE ALHAMBRA. PHOTOGRAPHS TAKEN IN 1924 BY MR. GEORGE E. HALE.



THE HOUSE WITH THE UPPER STORY LOGGIA IS THE ONE IN THE CITY OF GRANADA CONDEMNED WITH OTHERS WHEN THE STREET WAS WIDENED. IT WAS BOUGHT TO BE TORN DOWN AND BROUGHT IN PARTS TO LOS ANGELES BY CANNELL AND CHAFFIN, INC.



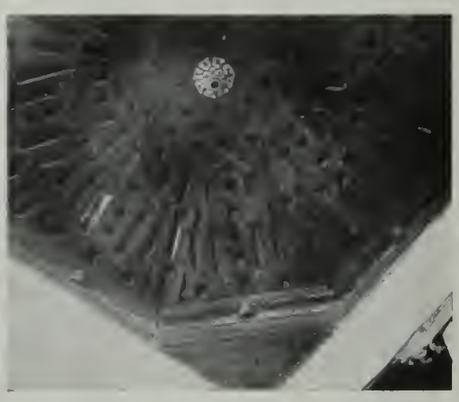




ABOVE—THE STREET DOOR; BELOW—THE CARVED WOODEN SHUTTERS; RIGHT—THE THREE-STORY PATIO, ARABESQUE CEILING AND MARBLE COLUMN REVEALED IN THE TORN WALL; DETAILS OF CEILINGS AND DOORS OF THE PALACE FROM GRANADA, SPAIN.

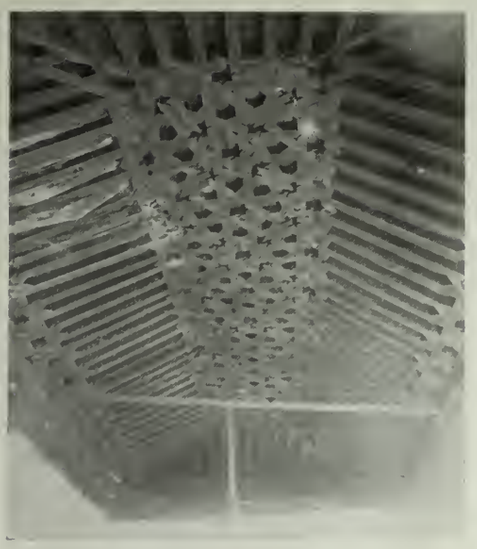














Details of the House Ceilings, from Granada, Spain. Arabesque Corbels, and Marble Pillars.



posed to the removal, have been secured and are some of them reproduced herewith.

The pieces procured are probably as fine as anything of the kind now in existence. Everything that could be shipped from the old house was removed and certainly there is nothing finer in America. Included in the shipment are four Arabesque ceilings, in perfect state of preservation; one of which, an 18-foot square of design in cedar, is as fine as the ceiling of the hall of the Ambassadors in The Alhambra itself. The other ceilings measure approximately 15x30 feet. There are in all fifteen ceilings, none of which has ever been retouched or restored in any way.

These ceilings show the mathematical combinations so common to the Arabian architect; bits of wood arranged in such a way that their converging or diverging angles form an infinite variety of design. They are devoid of ornaments except the zigzags and interlacings formed by the joining of the pieces of wood. Though much disguised, the Arabesque ornamentation of the Moors is constructed geometrically. Probably the immense variety of Moorish ornaments which are formed by the interscetion of equi-distant lines could be traced through the Arabian to the Greek fret.

The collection includes also balustrades and

Continued, with plan, on page 21

THE GARDEN CLAVILUX

By THERESA HOMET PATTERSON

THE birds which sing color are as delightful to the eye as the musicians are to the ear. It is perfect harmony in either case. The Bluebird does not sing here; but watch him hesitating on the bird bath, his rufus breast reflected, or splashing in the water or fluttering over a flower. Is he not playing color? Such beauty awakens something in the breast which is akin to worship.

Who does not thrill at the lightning flash of the Hummer and his shimmering jewels as he sips from the trumpet-shaped flowers? His fast vibrating wings become gossamer as he pauses in the air. With a whir he is off or up and from his perch rosins his bow. Whether he is bathing in dew, making his sky dive in courting days or playing the artist in nest building the eye follows and marvels. I know a wee canyon lined with scarlet gooseberry where many varieties of Hummers hold color concerts.

While the Orioles have a dashing song full of apple blossoms and Maytime, it is after all their color with which they wind our palms and shrubbery that makes the name of oriole. The Arizona Hooded (yellow hood) and Bullocks with black cap are both here, having some games of tag up and down the streets before cradle building begins. You will hear them chattering in English Sparrow fashion. Watch the Arizona Hooded weave his nest under the sheltering palm leaf and do not miss the fun of seeing the youngsters get up their courage to exit. Even after the wings are willing the feet grip the door sill.

The black-headed Grosbeak resembles the Oriole in colors, but is classed with the finest singers. He does not cut such a dash as the Oriole and will sit motionless on his evening perch in some tall tree for an hour at a time.

No more of a song than the mew of a wee kitten announces the Western Gnat-catcher, too blue to be Quakerish and entirely too flirty. He is one of the few birds with white lateral tail feathers (or part white) which make it easy to follow him as he snaps here and there and everywhere catching his food from the air. Cultivate him! You will enjoy his color harmonies. He will nest here, but may take a little mountain jaunt later in the season. These Western Gnat-catchers resemble the Juncos in coloring only. The Juncos are in flocks, feeding on the ground, and they fly away as though they had seen a big, brown bear.

Some birds have color song and fine characters; but the Jay has only color—a heavenly blue. I have seen the Mocker look at this deadly enemy of his and say, "Pretty fellow!" He clumps around in wooden-leg fashion, is too beaky, and no garden can afford to keep this thief and robber. He would like to have the birds lay as many eggs as white leghorns and often is so wrathy when he finds a nest empty that he tears it to pieces. If he could reason a little better, and he isn't "a stupid," he would leave the eggs, that he might have the more toothsome young birds of which he is so fond. In two years one nest out of ten in our hedge has escaped him, and the Mocking Birds have brought off two birds with a weaker one to follow. Don't let the Jay's color blind you to his sins, and see to it that his race does not multiply. The Swallows, which are of inestimable value to a garden, have been driven from Carmelita while the Bluejays are left to fatten on songs in embryo.

A fine, high-pitched trill wakened me, not by its noise, but because I had my mind set for it. Each morning, just before sunrise, the Lutescent Warbler made a tour of the Cherokee rose hedge. It seemed merely a matter of the imagination whether his trill had an upward or a downward lilt. Searching carefully, delibrately, now on tiptoe to reach the branch above, he gains his balanced ration, salad and meat all in one in those plump, little green lice. With his yellow-green back and green-yellow linings he looks like the sunlit leaves among which he feeds—a perfect example of protective coloring. An orange crown, half concealed, completes this work of art. One morning three appeared, and the following only two. Feeling in such fine spirits, they dashed off for a little race. Just in line with the genestra hedge was the windshield of an auto. Two little birds lay dead upon the cushion! Wouldn't it make anyone's heart ache to see the spirit of play snuffed out like that? With nothing left but the fine feathers of courtship, I carried them to the taxidermist who made them look like two mummies, one trying to hang himself on the limb above and the other attempting to disgorge some anti-diluvian diet.

The Calaveras Warbler is still here in golden-green and may pay your garden a visit, especially if it is cuddling some hillside with a bit of chapparel for him to hide in. Gardens must have some tangles if they would invite guests; there ought to be weed seeds and shrubs with their berries, and a brush pile is almost indispensible for the Thrush to sing on and build in, and the Spurred-Towhee to scratch under.

The Yellow Warbler has all the virtues and in my mind goes with apple blossoms. At the

Continued on page 23



THE SAN FRANCISCO CIVIC AUDITORIUM AND VICTORY MONUMENT, JOHN GALEN HOWARD, ARCHITECT. HERE THE SAN FRANCISCO GRAND OPERA WAS GIVEN LAST YEAR, AND HERE FOURTEEN THOUSAND SPECTATORS IN AN OVERFLOW AUDIENCE WITNESSED THE CEREMONIES TO THE UNKNOWN SOLDIER

OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW

SAN FRANCISCO is a city of charm and color—a city of varying moods—temperamental, if you choose. How could it be otherwise with its cosmopolitan population of Chinese, Japanese, Italian, Greek, French, Hindus, Germans, Scandinavians, Finns and Danes, rubbing shoulders with the American, English and Scots?

Temperamental with its days of brilliant sunshine, its warmth and color one day, the next a mantle of fog shrouding the city and blotting out its skyline and enveloping everything with a pall of mist; or after a day of sunshine—a day of summer, a tempestuous wind rioting along the streets, whipping the ocean into fury and sending the fishing smacks scurrying back to shelter. Or a rainy day freshening the foliage and revivifying the parks and squares into new and vivid color.

San Francisco, gay and glad, spectacular and gloomy at times, but ever winning with her bewildering charm and variety. With the Pacific Ocean for her front yard, with a landlocked harbor greater than any other in the world. On the North, San Francisco Bay—with San Pablo Bay farther north—a bay fifty miles long and at one spot only three miles wide, and then widening to twenty: on the east is what is commonly called "The Bay"—that strip of water which separates Oakland, Berkeley and Alameda from San Francisco. All of the transcontinental lines with the exception of the Southern Pacific have terminals across the bay, and thus the travelers first pass Yerba Buena Island where there has been a naval training station for years. Then comes Alcatraz Island where there is a military prison from which it is claimed no prisoner has ever escaped, the tide being so strong, the steep sides of the island being so precipitous that it is dangerous to attempt the descent, a Disciplinary Barracks and homes of the officers. A small boat plies between Alcatraz and the Presidio, and it is an interesting trip if one is fortunate enough to embark, permission having to be obtained from the Presidio. Angel Island is in the distance. It is of this island that Dana wrote in his fascinating book, "Two Years Before the Mast." He said when he first beheld it dense trees covered it, and wild animals roamed thereon. In a peaceful small cove, shining in the sun, is a military station, and a church whose spire points heavenward. It looks so calm and serene nestled there in the hills with the water ebbing and flowing before its gates. On the east side of it is the Isolation Station, and beyond is grim, gray, gaunt San Quentin—the States Prison, where truly may be said, "Abandon Hope, all ye who enter here." But thanks to a more merciful attitude the prison is a training school, where those who have missed the way, may if they choose, be guided to better things. Telegraph Hill, 300 feet high, on whose apex is Pioneer Park, where a magnificent view may be had, is next to attract the eyes of the traveler. Telegraph Hill, so named from the rude semaphore that in the early days gave notice of incoming ships, is a picturesque spot—the heart of the Italian Quarter. At one time a dwelling place for the men who blazed the trail, it is now inhabited by a distinctively Italian element. Here are Italian banks, restaurants, markets, newspapers and shops where the products of the homeland lure those who live there. In spite of the splendid schools in that district there are many who still speak our language with a decided accent, although loyal citizens of their adopted home.

The traveler also gets a glimpse of Sausalito, a pretty town on a steep hillside where flowers grow rank in the soft air and ocean mists. Belvedere to the east, where there is another colony as loyal to their habitat as are those of Sausalito. Sausalito has always had a large contingent of British residents. It has a beautiful harbor, and to-day the water is as blue as the sky above.

The wonderful weather that has prevailed since autumn, through the winter, and now well into Spring, has lured many Eastern visitors who find much to attract and charm. A never-failing delight to those who come from icy winds, snow and sleet, is the sight of the flower stands at the principal thoroughfares. Roses, tulips—red, yellow, pink, and white—violets, marigolds and poppies, lilac—purple, and white—form a colorful glow at a busy corner. The florist shops are things of beauty. Not content to display the bewildering masses of brilliant color in their natural state they must gild the lily and paint the rose. Huge masses are grouped in careless confusion, apparently, but one instinctively knows that great care has gone into the ensemble. They tumble from gilded baskets, or russet brown ones, dainty boxes, or vases and are further enhanced with ribbons of every hue. It is difficult to choose—fruit blossoms, hyacinths, tulips, roses, carnations, marigolds or poppies. The Eastern visitors are aghast at the prices—for one tenth of what they would pay back in the land of snow and ice they can adorn their temporary abode with flowers in abundance. The soft air tempered with a bit of fog now and again, and a few showers have brought the fragrant joy-bringers into bloom. Gardens are rioting in perfume and color.

Last month a kind friend motored me down to beautiful Oak Hill Cemetery at San Jose. The morning here was somewhat cloudy, but with no hint of rain. However, in our "glass house," we were prepared for any kind of weather, and sure enough we ran into rain aplenty before we had proceeded far on our journey. But the rain merely increased our pleasure in the ride, for it blurred the gorgeous beauty and color of the wild flowers that bedecked the way, made the road a line of silver and caused the myriads of fruit blossoms to take on the appearance of old lace with a pearl embedded in the heart of every blossom. A short stop for luncheon at Hotel Vendome set in its natural park, and a short run out to The City of the Dead. By this time the rain was coming down plentifully, but as we placed our flowers, high overhead came the jubilant notes of meadowlarks, and we felt as though the dear dead ones were sending us a message of peace and love—that all was well with them. Returning through beautiful Los Altos another treat greeted us, for the rain had beautified every tree and shrub, and the low-lying hills were covered with a mantle of soft green, and the many charming homes with orchard, vineyard, garden and hayfields added to the *mise en scene*.

San Francisco had its first musical festival last month, and though a heavy rain fell, an audience of over 8,000 showed its appreciation. Uda Waldrop was at the organ, and when, under his wizard's touch, it swelled in glorious harmony, it was as though one were on holy ground.

One of San Francisco's many resorts is the Aztec Studio where once a month or oftener, an attractive programme is given. Recently, Mr. Torao Kawasaki, the cultured secretary of Mr. Ujiro Oyama, the Japanese Consul, gave a delightful talk on Japan. He gave some Japanese poems—one poem was a word of fifteen syllables. He gave it in his own language first, and then translated: "On a pink flower is a beautiful white butterfly. I wonder whose spirit it is." The Japanese have a wonderful love for flowers. They never use more than three or seven in one vase. Always an odd number. One flower is quite high: signifying Heaven; the second not quite so high: signifying man; the third, still lower—the earth. A quaint poetical idea. He told his audience that firefly hunting is a popular sport in Japan. A firefly being chased by the hunter loses itself in the moonlight. The Japanese are a very artistic race. Mr. Kawasaki gave a number of pictures on the screen after his talk: The Japanese schools, the Silk Industry and pictures of the earthquake. Tea, small cakes and sweets, were the refreshments, which he brought with him. He is a fluent speaker, and expresses himself in good diction and choice language—poetical at times. He is a graduate of Harvard and has an English wife. By the way, I want to voice my protest

Continued on page 25

THE ART JURY OF PALOS VERDES ESTATES

By MYRON HUNT, *Chairman*

THE idea of insuring in some manner the quality of architecture of a city or a town, a district or a subdivision, has been the subject of many a discussion. The impossibility of making new laws that will very materially curtail the rights of men to do what they please with their own property under the English Common Law and under our law always becomes obvious at the end of such a conversation.

Some two years ago, E. G. Lewis conceived the notion of acquiring the Palos Verdes Hills, 17,000 acres upon which there were no buildings of any importance.

With the City Planning Architect, Charles H. Cheney, Mr. Lewis developed a scheme for entailing basic restrictions on this property before any of it was sold, making of these restrictions a part of the deed, so that whoever bought understood in advance the limitations that went with his purchase.

The idea of the creation of an art jury, a modification of the idea of certain art juries functioning in connection with similar and smaller projects in the East and in the North, was suggested to the writer. The natural question asked was how such restrictions as were imposed could be enforced, not only now but, as was proposed, for all time, this being rather a long order and involving labor and expense on the part of someone after the date when those putting the property on the market had no further interest in it.

The idea of an endowment resulted; and out of the sales of the properties $300,000 was set aside as a trust fund by agreement. This fund is placed in the hands of a Trust Company not handling the moneys of the Palos Verdes estates and is used to carry the expenses of an Art Jury.

In less than six months it became obvious that in the course of time the expense of such work would eventually eat up the interest on a half million dollars, rather than on $300,000. Some day, as the work of the Jury increases, it will doubtless be necessary to make certain permit charges in order to cover the increasing clerical overhead. In the meantime, the Jury has been at work for two years.

The composition of the Jury is as follows: Three architects selected from nine architects nominated by the Southern California Chapter, American Institute of Architects, Messrs. David Farquhar, D. C. Allison and the writer, one City Planner, selected from three nominations made by the American Association of City Planners, one citizen interested in this sort of good work, selected from three nominations by the University of California, one similar citizen elected by the Palos Verdes Homes Association, which means the people purchasing and owning the property, and a seventh member acting ex-officio, being the manager of the Palos Verdes Estates, and when that estate shall have been liquidated and the office no longer exists, then the position is to be held by the chief executive of the largest incorporated or unincorporated town or city on the property.



THE PALOS VERDES HILLS AND SHORE, WHERE WISE FORETHOUGHT AND MODERN SALESMANSHIP ARE SUPPLEMENTING THE NATURAL BEAUTY OF CALIFORNIA BY BUILDINGS AND TOWNS SUPERVISED BY AN UNUSUALLY FINE ART JURY TO WHOM THE EXPERT SALES MEN REFER PROSPECTIVE HOME OWNERS EVERY DAY.

These seven members serve for five years and their successors may only be elected through nominations originating in the same manner and from the same sources and in the same proportions.

The first six months of the Jury's work was devoted to weekly meetings that lasted all day and often far into the night. At these meetings the current work of Olmsted Brothers, the landscape architects, in charge of laying out the project and of H. C. Cheney, consultant in city planning, was discussed and criticized. Then Mr. Olmsted and his partner, Mr. Dawason, with Mr. Cheney and their chief assistants would join in the Jury's general discussions. They made many most helpful suggestions in the drawing and making of restrictions. How to define simply and legally what could and could not be done was the problem. How to define styles of architecture without using the word "style", and without making any actual historical or geographical reference. Perhaps the work of this Jury during these months did as much to clarify the minds of the members of the Jury as to what constituted the difference in different types of architecture as it succeeded in producing a code.

Different districts were differently restricted. One, the more southly, was to have nothing but Mediterranean feeling in all of its architecture. The question was then how to define a Mediterranean feeling in words that would be legal and binding upon the purchasers of the property. There was day after day of discussion, day after day of examining photographs and drawings, with the result that a roof pitch of 30% or less, a burned clay roof covering, using the natural colors of the clay as burned, or a flat roof, using the general colors of the side walls for the roofing material, were fixed as the preliminary requirements. These were mandatory. Masonry for walls in the form of concrete stone or terra cotta, was then stated as to be encouraged, and a general prevalence of light tones on these walls was made mandatory. Any dark somber walls are prohibited. The definition of these two terms light and dark was left to the Jury.

Plastered, or plastic feeling walls were recommended as to be encouraged, whether plaster on masonry or on metal lath. In this district, no clapboards or shingles, such as were used in New England, and which form the typical New England architecture, were to be allowed, either for side walls or for roofs. That was about all that could be found that would describe the qualities of Mediterranean architecture, and which the lawyer would advise could be incorporated in the Trust Indenture.

In another district, around the corner of one of the promontories extending into the sea, was formed another architectural group, in which examples of Type No. 1 are also to be encouraged, but where at the option of the Owner, a slightly steeper pitch may be used on roofs, and at the option of the Owner, (providing it does not clash with an adjoining building, previously built) certain types of brick structures will be allowed. Wood roofs are allowed, providing roofs are not artificially colored a color unnatural to wood, and further providing that such a varient does not tuck itself in between two existing buildings in a way to become inharmonious. In this region, the first people starting building in a block to some extent set the pace for that block. A third district, further around toward Redondo, has a description making still steeper roofs optional, such as those found in Normandy, and materials and colors of materials more consistent with a more northern architecture, say—middle European.

In the center of gravity of each one of these three groups was located a town with its plaza. The character of the architecture of the town or plaza was defined in a way to tie in with the surrounding requirements. The Project reserved the right in some cases to furnish and pay for, and in some locations to demand the use of, previously designed and approved facades for business buildings.

In the course of time, the property was put on the market with these and other apparently elaborate but really very simple restrictions entailed upon it. Some six million dollars worth of property has been sold or put under contract for sale. Drawings for buildings began to appear at the meetings of the Art Jury. One of the first was on a torn piece of butcher's paper and was about as bad as the paper was poor. It was an idea by a contractor who was in the habit of making his own drawings and getting away with it in the average subdivision. He

Continued on page 24

THE PASADENA BROWNING CLUB—AND ITS LEADER

An interview with Dr. Bertha Lovewell Dickinson.

"Ah, that brave
Bounty of poets, the one royal race!
. . . . . .
They give no gift that bounds itself and ends
I' the giving and the taking: theirs so breeds
I' the heart and soul o' the taker, so transmutes
The man who only was a man before,
That he grows godlike in his turn, can give—
He also: share the poets' privilege,
Bring forth new good, new beauty, from the old."

IT IS accepted that literature is the power that frees man from self, his vantage point to know his own spiritual estate and to view life. This opportunity a literary club affords, for sincere club work should be the source that stimulates outward activity, thinking and doing. Such a club the Pasadena Browning Club strives to be. From the first meeting in 1910 under the leadership of Dr. G. Wharton James, who accepted Browning as his spiritual leader, to the present time under the guidance of Dr. Bertha Lovewell Dickinson, the club has sought to use the "thought-fullness" of the poet as a leverage to gain a broader knowledge of literature and life.

It has been said that Browning honors his readers by presupposing that they can think with him, and the Browning Club tries to be worthy of the honor. It does not concern itself chiefly with critical analysis of words and meanings, but it does concern itself with the human problems that the poet propounds, the development of the human soul that is his chief consideration, and his own philosophy of optimism. It is a philosophy that sees life as a progression, that sees the glory of perfection in imperfection.

"Why comes temptation, but for man to meet?"

As Browning, himself, was inspired by and found stimulus in his poet-wife, so the Pasadena Browning Club has found inspiration for better, deeper work under the ten year leadership of Dr. Bertha Lovewell Dickinson. It is very fitting that an interview with her should occur at this time, for this year in Hartford, Connecticut, The Bard and Sage Club, which was organized by Dr. Dickinson, is celebrating its twenty-fifth anniversary. For fourteen years Dr. Dickinson was the leader of this club which studied not only Browning, but other comparable poets and thinkers; for while Dr. Dickinson is a Browning student, her interest and her study does not center in Browning alone. Her graduate work was done in Old English and Phonology and her studies have led her to demand absolute truth from her authors and to relate the truth of one to another. The Pasadena Browning Club feels that it has the rich heritage of The Bard and Sage Club in having Dr. Dickinson continue in Pasadena the work begun in Hartford.

The Pasadena Browning Club has studied, too, other poets and seers of life, using Browning as a point of departure for this study. There have been parallelisms from Wadsworth, Tennyson, Elizabeth Barrett Browning, Emerson, ancient Greek and Roman philosophers, stern Germans; Kant, Fitchte, Hegel, Leibnitz, Schopenhauer; and English Berkeley and Carlyle. It is not known how far Browning went in the study of philosophic thought, yet he was the natural inheritor of the philosophers that had gone before him, and to better understand his philosophy the club has interested itself in his predecessors. The period has been one of growth and as the work has grown it has deepened also. The two-year study of the Search for Truth in the *Ring and the Book* has led to a deeper consideration of moral and spiritual values. The failure of all philosophies is seen save one which like Browning's is founded upon Love. The deeper the study has gone the clearer has been the recognition of the relation of the finite to the Infinite and the assurance that because God is in His heaven, though all may not seem right, with the long vision, perspective, all is right—the ultimate triumph of good.

The Club stands for knowledge which is truth and for the application of that knowledge. As Dr. Dickinson, herself, says: "The knowledge that a club gains from the broadening effect of significant study enables it to acquire a sane viewpoint of the world about it, and such knowledge should create sympathy, unity, a touch with humanity. Club work must be more useful to collateral clubs and to the community. —H. A. H.

OUR SAN DIEGO LETTER

By HAZEL BOYER

IT is Lilac time in San Diego Mountains. Usually in March the hills and valleys are covered with a dull blue haze which intimacy does not dispel,—with lacy blue lilacs; but this year, because the rains came late, the lilac time links up with the lupin, the poppy and wild mustard. Never could there be a more beautiful time for driving in these mountains. A thin veil of green covers the distant valleys and tinges the sides of the canyons; large shrubs of delicate lilac overhang the boulevards and prove its identity with the lilac found in old gardens in Southern France; the pink and blue lupin grows more luxuriantly beside the road the higher up you go.

To fail to connect San Diego with these mountains which encircle her with such affection, is to miss half her charm. They do not overawe you and make you feel small and insignificant as the High Sierras or the Rockies do. They are intimate and friendly, you almost feel their heart beats as you drive along the highways that hug them, and wonder if they are not pulsating with joy over the treasures they hold for future generations.

Almost every San Diego family has its mountain cabin and many have large ranches scattered over the vicinity of Pine Valley, Laguna Mountains, Palomar, Mesa Grande, Pine-hills, Alpine, where the large sanatorium gives rest and health to so many, Descanso and Elcajon. The mountain lodges and hotels have just opened and so has the fishing season.

Baron Long has just purchased an immense ranch for training and developing fine race horses. A Mountain Country Club similar to the Encino Country Club at Santa Monica is getting started on Palomar.

After years of debating over the ponderous question of keeping San Diego's water supply adequate to her development, a very wise decision has been reached and a specialist called in. Mr. John R. Freeman of Providence, Rhode Island, possibly the most prominent hydraulic engineer in the country, has been engaged by the city to prepare a plan. For many months his force of workers have been surveying and studying to know where dams and reservoirs shall be placed.

We can no easier think of San Diego without her amethyst mountains than without her sapphire bay which completes her setting so beautifully. Much is being done down along the water front. The great new municipal pier is nearing completion, and an appropriation of $1,000,000.00 was just made for a Navy Pier.

Preparations are now being made for the Yachting Regatta to be held this summer. Each day white sails dot the blue water and add to its picturesque charm, while great passenger and freight boats come steaming in from all parts of the world adding a flavor of romance to the harbor. The merry little fisherman's boats come chugging in at evening time laden with their precious haul which gives to San Diego an important place in the fish industry. But most conspicuous in the bay just now is a large part of the Pacific fleet which has just returned from practice in southern waters, bringing a stir in social life both in Coronado and San Diego.

Two very remarkable new theaters have just opened in San Diego. Acquisitions that add dignity and distinction. The Balboa Theater at Fourth and E streets has taken its architectural style from the mother Mission up the valley. Mr. William Wheeler, well known California architect, planned wisely this theater, keeping to simplicity all the way through. Nowhere is it overdone; a sense of restfulness prevades the whole interior.

The Pantages is more than a theater, it is a tall office building at Fifth and B streets; quite the most imposing structure downtown. San Diego is grateful to Mr. Pantages and his architect, B. Marcus Priteca, because they did not forget the tradition of the city in building this important addition. Although they have built theaters in many cities, this is by far their finest achievement. The greatest care was taken by Mr. Briteca to hold to beauty and to the fitness of things. He gave profound consideration to the style of architecture. Its being both a commercial and theater building, he found the Spanish Mission style impossible because it demands large wall space and small window areas. He chose a phase of the Spanish Colonial called the Plateresque style which is the earliest of the Spanish Renaissance architecture and is distinctly more Moorish than any of the later styles, but it bears a close relation to the Churiguerasque which the California building has taught San Diego people to appreciate. Since the Mission style of the early padres was not practical, it is well that this new building should be related to the lovely Fair buildings in the park. In the interior the colors, red, gold and blue are toned down to give the effect of antiquity; all the romance of old Spain is revived in your mind as you sit waiting for the curtain to rise.

San Diego is justly proud of those Fair buildings in the park. What other city has such a group? Most of them have been made permanent and converted into both practical and aesthetic uses. The California building is devoted to the library and archeological department of the Museum; the romantic old St. James Chapel is beautifully lighted all the time and often is the scene of a marriage ceremony. The Museum Art Gallery is sure at all times to have several interesting exhibitions. Just now the large gallery is devoted to the Thayer collection of modern masters, shawls, jades and ivories; in the next section is a group of landscapes by Hanson Puthuff, one of California's very best painters; etchings by Edmund Osthaus whose dogs always win him favor and sculpture by Scarpitta and Ruth Ball.

The San Diego Academy of Art is also housed under the wings of the museum. The Montezuma Garden was never gayer,—little pansy faces by the million smiling happily at the sun, bordered by a tapestry of grays, greens and lavenders with here and there a splash of red sage.

The women of the city have raised the money to make permanent the Southern California Counties Building which forms an ideal civic center. Through the generosity of Miss Ellen Scripps a Natural History Museum has been adequately housed in one of the buildings on the plaza. Another building is devoted to the uses of The Floral Association.

Mr. and Mrs. A. S. Bridges are having plans drawn for an art gallery to cost $300,000 which they will erect on the north side of the Plaza de Panama on the site of the former Sacramento Building. This edifice will be presented to the city and will be known as Bridges Memorial Art Building. It is to be 200 feet long and 65 feet wide, of Spanish Renaissance design.

The New Mexico Building has just been completely restored by the museum under the direction of Cuthbert Homan, curator of art, as an art center. It very delightfully fills a long felt need, offering the artists a social gathering place. It is equipped for tea, dinners, receptions and lectures. With its patio in full bloom, its patron saint, its murals and old Spanish furnishings, it is a triumph. The Art Guild is now having a series of lectures on art appreciation there. The Friends of Art recently held their annual dinner in the new quarters. There are studios to rent and alalways a hospitable one kept for visiting artists.

The Little Gallery downtown in the Snyder Building is a growing institution. It is owned and managed by Beatrice de Lack Kromback. The exhibitions are select and people are confident of finding there worth while works of art. This month she is showing a group of landscapes by Maurice Braun; twelve landscapes by Sam Hyde Harris; etchings by Arthur Millier and Franz G. Geritz, notable miniatures and a collection of sculpture.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



DR. BERTHA LOVEWELL DICKINSON, PRESIDENT, PASADENA BROWNING CLUB.

JOSEPH SACKS, while painting in Santa Barbara, was well known here through his exhibitions with the California Art Club at the Los Angeles Museum, and with the California Artists at the Southwest Museum. But it was only with his two shows in Hollywood, one at Leonards, and one at the Hollywood Athletic Club, that the diversity of his work was apparent. As a portrait painter Joseph Sacks gained considerable fame in Philadelphia before coming to this Coast. He was a student at the Pennsylvania Academy, and received a traveling scholarship in 1910, which resulted in several years hard study in Europe. After his return he continued to paint portraits, and exhibited these, with other things, at important annual exhibitions of the Pennsylvania Academy, the Corcoran Gallery in Washington, the National Academy of Design, the Chicago Art Institute, and the St. Louis Art Museum. As other men before him Mr. Sacks was fascinated by California's outdoor life, and since coming here has painted a number of landscapes. He delights in color, and to satisfy this desire has painted many flower studies. He is most keenly in touch, however, with people, and it is in portraits that he reveals himself as an artist and painter. Pasadenans are especially interested in his "Portrait of A. B. Frost", the well known illustrator, who lives in Pasadena.

DR. ROBERT A. MILLIKAN was given a dinner by the trustees of the California Institute of Technology at the University Club of Los Angeles, April 16, prior to his departure en route to Stockholm, Sweden, where he will deliver the Nobel prize address on May 23. In addressing the dinner guests Dr. Millikan stated he believed California to be especially favored for scientific research. He mentioned the California Institute of Technology as the nucleus of a great university of science; the Huntington library affording the opportunity for thorough historical research; and the unexcelled advantages of the observatory at Mt. Wilson for astronomical study. Honored as one of the foremost scientists of the world Dr. Millikan's words bring conviction, and rouse the interest of all laymen to scientific contributions from California Institute of Technology in Pasadena, of which he is the executive head, and director of the Norman Bridge Laboratory of Physics.

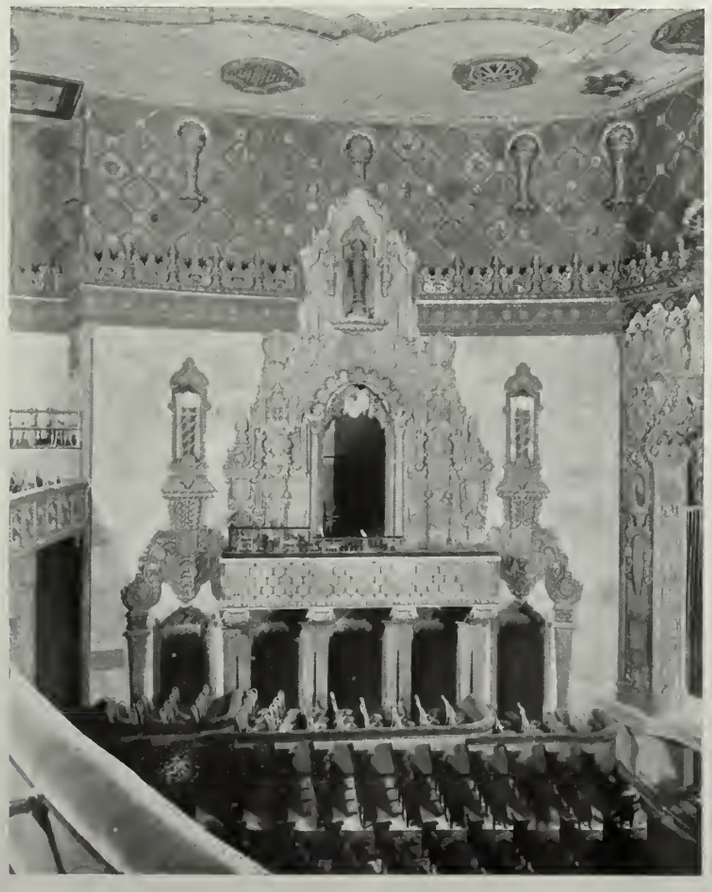
THE most important charity event following the close of Lent was the "Billtoppers' Revue" for the benefit of the Children's Hospital, given at the Philharmonic Auditorium, April 24. Every year this philanthropy gives a huge and novel benefit, each year proving more successful than the last. For this event the Committee drew attention at once by the clever title and provided theatrical, concert, vaudeville and motion picture stars, whose entertainment satisfied the entire audience and gave the hospital over seven thousand dollars. The program was under the direction of Donald Crisp. Mrs. Russell McDonell Taylor was chairman of the general committee, which included as members, Mrs. Albert Crutcher, president of the Children's Hospital Society, Mrs. Cecil de Mille, Mrs. Rob Wagner, Mrs. Thomas Newlin, Mrs. Thompson Buchanan and Mrs. William May Garland. With Mrs. Harry Dana Lombard chairman of the music committee, the assistants were Mrs. Barbee Simpson Hook and Mrs. Isaac Hampshur Jones.

LOCAL workers in the realm of the little theatre are interested in announcements coming from Pasadena, concerning the non-professional theatre conference that is to be held under the auspices of the Drama League of America at the time of its national convention here, May 27-June 2. The winners of the Little Theatre Tournament in New York have been invited to visit Pasadena and play for the Drama League. Another feature will be the laying of the cornerstone for the new Pasadena Community Playhouse during the Convention.

Two sessions of the convention will be devoted entirely to the work of the non-professional theatre. In this connection an important address will be that of Capt. Paul Perigord, president of the Pasadena Players, entitled "The Larger Significance of the Little Theatre" "Women Clubs and the Little Theatre" will be discussed by Mrs. Clara Bryant Heywood; and Mrs. Thomas G. Winters, president of the General Federation of Women's Clubs, is also on the program.

Irving Pichel, head of The Playhouse, Berkeley, will lead the round table discussion on little theatre problems. Others scheduled to contribute to it are Oliver Hinsdale, Dallas, Texas; Frayne Williams, Los Angeles; Daniel Quirk, Ypsilanti Mich.; Miss Neely Dickson, Hollywood; Gilmor Brown, Pasadena; Miss Nina Moise, Santa Barbara; Samuel J. Hume, Berkeley—all of them directors of little theatres in their respective communities.

One session will be devoted to the dramatic work that is being done in the high schools and colleges of the land. Dr. Margaret S. Carhart will be in charge of this. An interesting part will be the stagecraft exhibition, composed of designs, models and costumes assembled by Louise Pinckney Sooy, of the University of California. Other sessions of the convention are to be devoted to the professional theatre. Augustus Thomas, John Emerson, Guy Bates Post and other prominent stage-folk have promised to take part.



INTERIOR OF THE NEW PANTAGES THEATER, SAN DIEGO, CALIFORNIA.



DR. JOHN WILLIS BAER, FROM A PAINTING BY JOSEPH SACKS.

THE weather caused the Garden Fete for the benefit of the building fund of the new Community Playhouse in Pasadena to assume two forms. The fete was first scheduled for an entirely outdoor affair in the gardens of Mrs. Jared S. Torrance, but with lowering skies and threatening showers the dinner was transplanted to the Parish house of Throop Memorial Church, where it proved a social and financial success, netting the committee more than four hundred dollars. Making every effort to prove his good will the sun never shone brighter than during the postponed party in the garden the following week. The flowers bloomed in unusual luxuriance, filling the booths to overflowing, the candy was all the makers desired. There were books for the studious, pictures for the artistic,—lovely things by Alson Clark, Orrin White, and Carl Smith. Bags were provided for the girl who sews, knits or only uses them to complete a costume. Then the wonderful surprises provided by the White Elephants! Discarded from one home only to find a more congenial resting place in another.

The children loved it all, racing with their balloons from pleasure to pleasure, and usually accumulating an ice cream cone on the way. In the evening of the second day, the "Ghosts of the Community Playhouse" walked, called forth by the inimitable George Reis, and as welcome as was ever a Ghost walk at the end of a week of legitimate stock work. Strolling players and minstrels, made the scene gay.

SOUTHLAND

Northern or Southern Europe

AFTER having held wide open the door of American citizenship to the oppressed of all nations, the United States is now gently closing it in the face of Europe, Asia and Africa, leaving our most insistent guests to knock more loudly or to crawl under the fence.

The World war has ended the claim of oppression. No citizen of other lands needs to leave his native sod now to seek freedom in America. Rather is he branded at once as a cowardly citizen, an undesirable, when he deserts that ancient nation of which he is a member while it is in the throes of the birth of democracy. In Northern Europe and Southern Asia democracies are forming. They need the brains and brawn of every son and daughter. Temporary residence in the United States may be necessary for those foreign students who would gather facts regarding the ability of the various nationals to live next door to each other in peace and unity; but neither we nor they need a change of citizenship any longer.

Would it not be well, on the contrary, for us to base our own estimate of desirable immigration upon what contribution Europe, Asia or Africa can make to our own inadequate ideas of what constitutes a republic? Which nations have contributed valuable additions to the growth of democratic principles in the United States of America; what class of citizens admitted to our fellowship have best assimilated the ideals of the Colonials; and who, among those least needed at home, can help the United States to solve well its own vital modern problems?

Let us take time to analyze the excresences upon the body politic grown there since the constitution was established and the Declaration of Independence delivered: and, weighing their value, assigning their sources, decide whether or not we want more of what European and Asiatic blood we now have or less;—whether or not there may be something there more desirable than the bureaucracy and paternalism which have been inoculated into our government by heavy addition to our citizenry from Northern Europe.

Throughout the century or less that has seen this great influx of Germany into the United States, those European nations which colonized and founded the United States, i. e., England, Holland and France, have been developing individual and civic liberty at home more rapidly than we have. Their ideals are found to be different in many details but their citizens are our blood brothers and our heroes are their own. Washington and Lafayette, Lincoln and Roosevelt, Coolidge and Hoover, may their tribe increase!

Taking these men and their ideals of democracy as our touchstone may we not form a better standard of admission to their ranks than that of the present number of nationals now among us—but not of us in vital, forceful citizenship. Have we not enough docile population? Would not the art and enthusiasm, the incisiveness and vitality of Italy, and other Latin nations add more of life and interest, more 'esprit de corps' to the life and government of America?

Democracy Presupposes Education

ONE might answer Mr. Hilaire Belloc writing in the April Atlantic on Social Contrasts, by asking him to look a little deeper into the great task imposed upon this land of the free, this haven of the oppressed, this first great advertising agency which "sold" democracy to the world at large.

Democracy is not founded, as H. H. Powers in the same magazine would have us believe, on the one little two-by-four "majority rule." Democracy is founded upon the intelligence of the masses to whom the franchise is given. In the experiment in which the United States has found itself involved during the last century, education has been the very base and building of our democracy. For democracy assumes and requires education in its founders and partakers and the great foreign population here lately enfranchised were either uneducated or servile in their attitude toward government when they left the old world.

The Pilgrim Fathers founded schools in New England fitted for their own children. The Virginians founded homes in which our finest system of education in social structure was instituted. With these two fundamentals as its stronghold, the United States has undertaken as a matter of course the stupendous task of educating Europe flocking to her schools in hordes. It is not southern Europe primarily she has been called to educate in intelligent use of the ballot. There is in the Latin mind a quicker grasp of civic responsibility, a quicker response to opportunity for individual intelligence and acumen than is found in races which substitute bureaucracy for government.

France has been developing her school system democratically but intelligently. Italy and Russia have intelligent populations interested in self government, more keen to grasp the crux of democratic government than peoples grown servile-minded under a satisfying paternalism.

When, during its second stage of development the school system founded by Colonials was staggering under its load of foreign population it was found to be unsuited for mass education.

We turned again to our mother England to find a system applicable to the education of millions of free citizens. England's system was tried but it was not for us. Had we looked then to our sister Republic, France we might have adopted her expert way of selecting leaders and educating useful workers. But, as Ernest C. Moore, director of the State University at Los Angeles said in this magazine of September, 1919, we turned to Germany in whose universities our college men were then doing their post-graduate work. This mistake in our educational development is the real reason for the "uniformity" Mr. Belloc noted and forms the dry rot in our school system and our government which we now endeavor to eradicate.

Dr. Moore was stating the reasons for California's change from Normal schools to Teacher's Colleges first instituted in Los Angeles when the Normal school which he had been called from Harvard to re-organize, was made the Southern Branch of our State University. He said:

"The normal school, as it now exists in America, is an anachronism. It is no longer a going concern, but it is not through any fault of its own that failure is written upon it. It exists to provide teachers for the elementary schools; and the elementary school, since it trains all the people, is the chief reliance of the nation. It has had a curious history. It was at first a Prussian institution, created for purposes just the opposite of those for which we use it today. The Prussians relied upon it to keep their people in servility. We rely upon it to make our people free.

"The American elementary school is the transplanted volkschule which Horace Mann and Calvin Stowe, and their colleagues of the elementary school revival, brought back with them from Prussia. Since it was created to do a specific work in Prussia, teachers had to be trained to do that work, and to be trained they had to be sent to school. If they had been allowed to go to the universities for that training, they would have gotten a ruling class education and would not thereafter have epitomized in their own persons that servility to their high-born rulers which the state intended them to teach. It is always well to have the blind lead he blind, if they are to have no benefit of seeing. So Prussia decided, for reasons which were peculiarly her own, that her elementary school teachers must not be trained in a university but must be trained in a second class institution. That is the origin of the normal school. A second class institution it was intended to be and a second-class institution we have allowed it to remain, although when we borrowed it from Prussia we put it to doing a first-class work. It was not intended to teach inferiors here, yet it occupies an inferior position, is outside of the system of higher education, and consequently trains for an inferior position."

All through the body politic we of the United States see the result of our worship of German university education which two generations ago blinded us to that other thing —the standardization of humanity—unconsciously incorporated into our systems of business and of education.

Opportunity

WHEN Robert A Millikan was induced to leave his laboratory in Chicago, where he had made his famous investigations, and come to California to continue here his labors, he said in explanation: "The attraction of the West is not ease, but opportunity."

OPINION

To watch this great country being occupied by our modern, standardized civilization is in itself a fascinating sport, full of regret for the natural beauty that is vanishing but full of hope for the youthful vigor that is here coming into its own.

Experiments galore are being tried here, and lessons learned in older communities are now being applied to the building of cities on virgin soil. Underneath the current of daily life and the loitering crowd of aimless loafers, one who is earnestly doing his own work finds much companionship and the beginnings of a concerted plan to bring order out of the chaos southern California has inherited from a generation of hard-working, vacation-seeking pioneers too tired with their trek across the continent to go on pioneering, a generation so satisfied to enjoy California's bounteous beauty that it made no effort to plan for posterity.

Youth and vigor developing out of this imposed layer of pleasure-seeking tourist settlement are grasping California's endless opportunities and, trained to the hilt, are solving native problems and building better cities, better lives and better foundations for democracy.

City Planning Conference

THE Sixteenth National Conference on City Planning ended April 10th in Southern California, the most successful convention in its history.

The Conference has proved of great value to the cities of the Southland through the subjects discussed and through the imposing array of talent represented by the leading City Planners of the nation whose constructive criticism of local problems and work has been enlightening.

Edward M. Bassett, the eminent legal authority on zoning, presided at a series of largely attended sessions on that subject. During the week subsequent to the convention, Mr. Bassett contributed much locally through consultations with the City Attorney's staff and members of the City Council and the City Planning Commission.

George B. Ford, President of the National Conference and City Planner of international note, summarized city planning accomplishments to date in a way that lent much encouragement, especially to the local movement. Mr. Ford's complimentary comment on the local work carried much weight by reason of the broad scope of his experience. Mr. Ford recently brought his personal ability and American City Planning into prominence through his being commissioned by France to plan the re-construction of the devastated French cities.

John Nolen of Cambridge; M. M. O'Shaughnessey, City Engineer of San Francisco; Frederick L. Olmsted of Brooklyne, Massachusetts; Harland Bartholomew, of St. Louis, the latter two now doing consulting work on Los Angeles problems, were also among the prominent delegates from the East.

Outstanding in all of the discussions was the newly developed work in Regional Planning which, in the Los Angeles District, has been carried to such a comprehensive degree as to have elicited unanimous approval from visiting authorities of the East. Especial commendation was directed at the comprehensive vision with which the Los Angeles Regional Plan is conceived and the rapidity with which its provisions are being carried into effect.

The major portion of the Sessions, held at the Ambassador Hotel in Los Angeles, terminated with a unique automobile tour over one hundred and thirty miles of Metropolitan Territory, so selected in its routes as to exhibit points of especial interest from the standpoint of City and Regional Planning. The concluding Session was held at Pasadena where the visiting delegates were guests of that city.

Hosts to the Conference were, the City of Los Angeles, County of Los Angeles, City of Pasadena, City of Long Beach, Los Angeles Chamber of Commerce and Los Angeles Realty Board.

G. Gordon Whitnall
Director, City Planning Commission, Los Angeles

Torch Bearers

WITH the passing of the first stage in the development of the southland of California, there have ended the earthly lives of two men so typical of the local phases of American enterprise and leadership that a record of their ideals is a record of the best that has made this community what it is.

HENRY LAWS, a leader for the ideals of the United States in Hawaii when changes inevitable were transpiring there, returned to California and sought this favored section of his native land at a time, two decades ago, when leisure and pleasure and the enjoyment of wealth were alone excuse for existence here. Yet, possessed of all these earthly good things, he chose to be something more than a mere recipient of nature's bounty. His innate refinement of feeling for the best in literature, in art and the mastery of earth, made his life a model of what education and cultivation of the deeper things of the spirit mean in the measure of what we call success. His training as an engineer opened to him doors looking on the mysteries and wonders of science; his inheritance of cultivation of "the things that count" gave him the power to reflect into the community in which he lived the ideals of America's best traditions. Having realized the sorrow of human life in his lack of physical strength, the resources of divine energy became his as he drew upon them, and with brotherly spirit he gave of his splendid power of organization and finance to his Red Cross Chapter during the war and to every worthy enterprise that followed it. With that careful precision which marked all his acts he and Mrs. Laws devised bequests to educational institutions devoted to investigations in pure science and thus have in the multitude of young students who will attend California Institute of Technology and Eastern colleges—torch bearers to carry on with enthusiasm and interest those investigations in pure science which so fascinated and interested the donor during his long life on earth. Truly it may be said of such a life that it is rounded out in fullness and is a proof of the fullness of the life to come.

CHARLES D. DAGGETT is a name so vitally connected with the making of southern California that it shows the other half of this tourist town of Pasadena to perfection. A pioneer in the settlement of this community he was in the front rank of every enterprise for its forward development. Here he made his home in ideal surroundings out of ideals and verities of life. Mrs. Daggett, talented and brilliant, drew around her instinctively the best in social elements and molded them into a code recorded in her writings and held in trust by all who live here. Standing always for the right way of life, Mr. Daggett's journey through this interesting world was full of achievement. Monumental things like the Colorado street bridge speak of his energetic devotion and keen judgment of men, and how to make them do things in unison.

A full quiver of children and grand children carry his talents and ideals down the years,—in maintenance of the social code; in the fine art of sculpture; in "Uncle John" Daggett's wide influence broadcasting these ideals—from the Times Radio station; and to generations to come through grandsons, well sired and soundly educated. Life is full of opportunity. Death is but the open door into greater things we hope to do.

AS WE go to press there comes word of the passing of Bertram Goodhue, bearer of the torch of architecture, even to this distant state where he was building the public library of Los Angeles, the new buildings of the California Institute at Pasadena, and the tower of his exquisite little church, St. James at South Pasadena. Today, April 28, there is being dedicated in Washington, D. C., the beautiful building he designed for the National Academy of Sciences and National Research Council! A prince has fallen in his prime. He leaves great things to posterity, and looks to his comrades to pick up the torch of leadership and carry it on.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



A LINE-UP OF THE ENTRANTS AT THE FLINTRIDGE RIDING CLUB AWAITING A FEW TARDY ONES BEFORE ENTERING THE RING IN THE GRAND MARCH.

COSTUME GYMKHANA

By ELLEN LEECH
Photographs By ALBERT HILLER



MRS. C. RANKIN BARNES AND MISS CAROLINE BANKS, REGISTERING JOY IN THE GAME

RACES RACES

ICE WATER *out of* PITCHER *by* BELL BOY

"Skeeter" Leonard, up

RECORD	ODDS
1 Mi. in 50 Seconds	13 to 1

THUS read the triumphal banner with which Mr. Robert Leonard led the grand march of the Costume Gymkhana at the Flintridge Riding Club last month, and which, with the realistic jockey togs and close-to-the-horse posture of Mrs. Leonard won the first prize of the show.

Originality is the essence of this delightful club and when a costume gymkhana was proposed every member was immediately for it. Why not, it may not have been done before, probably never has been, which endeared it at once to their souls, each and every one believing in leadership and having small patience with those who only follow.

As the first gymkhanas were held in India, or thereabouts, it was natural to expect a few Sheiks and possibly a harem lady or two but the screen has made Sheiks entirely too ordinary, so the only thing that savored of the flowing robes of an Arab Chief was the floating linen duster of "Wild Bill Hickox" and the long untamed locks of the same gentleman,—impersonated by Ormsby Phillips.



"DUKE" SEEMS EQUALLY PLEASED WITH THE IMPERSONATIONS. AND WITH HIS NEW OWNER



THE WILLIAM CAREY MARBLES DEMAND PERFECT CONFORMATION, NOT ONLY IN THE HORSE, BUT IN THE ACCOUTERMENTS AND COSTUME AS WELL.

The most potent touch of the mysterious East was imparted by the coolie costume of Reginald Johnson, whose Oriental impersonation was so successful that even his own horse wore an air of puzzled wonderment.

Back to the West we came with a dash as the weird and always uncanny war whoop of the Indian Brave was borne down the wind but a close-up took away the fear as we could all wish to be near relations to such early Americans as presented by Roy Bayly and Miss Seeley, the fair Indian Maid. Their horses seemed to love the impersonations and to revel in the lack of a saddle and the wild little sorties here and there.

Mr. and Mrs. Jack Frost brought the note of another early day, when the horse was really supreme and when the hunt was a part of the week's sport. Their costumes were historically correct and were worn by their ancestors more than a hundred years ago. The long skirted habit, the lovely plumed hat could scarcely have framed a more beautiful face in any age, while the top hat, bright red coat and white breeches were as becoming to Mr. Frost as to any lord of the manor.

One immediately thought of Paris when the William Carey Marbles appeared, there was such a crispness, such a vivid daintiness in their Pierrots. The whole thing was so finished even to the provision of a hat for each horse and their adornment in frilled tarleton neck pieces and anklets in red and white.

Mr. Barnum would have vowed himself mighty lucky to have secured the gay and gaudy clowns who did the stirrup riding and saddle vaulting, and any one of us would be willing to follow in his footsteps could we be

TOWN AND COUNTRY CLUBS AND FUNCTIONS

assured of such irresistible mirth provokers as Mrs. C. Rankin Barnes and her cousin, Miss Caroline Banks.

From the wide North came the far famed Mounted Police and lived up to their reputation for marvelous horsemanship.

Hailed from all sides came the acclaimed "Monty" to later become an embodied comic strip and was lost in the make up he assumed.

Mr. Thaddeus Lowe was the impartial judge on this occasion, though it has been said that his unaccustomed heavy beard biased him in his awards. However, he would have been glad to give prizes to all the ladies only the committee limited him in the supply, and he concluded the records the Leonards had already chalked up of one mile in fifty seconds entitled that family to all the prizes there were.

This particular occasion was arranged solely for the pleasure and amusement of the members of an exclusive riding club, who are not trying to teach lessons or establish customs but who happen to have about the best times at their functions of any group in the southland. However, they do teach a lesson and that is that California has not entirely lost the old fiesta spirit and will not so long as there are groups of people who continue to find pleasure and sport in assuming costumes and entering into a game among themselves.

It has been a long, long time since the last real Fiesta in Los Angeles; the loss of that gay carnival is the price we pay for a growing commercial city. It takes something of the old South, and of Southern lands to really produce an outdoor carnival that rings true. The Mardi Gras still continues in New Orleans, and in Buenos Aires the annual Carnival has just closed, of which a friend writes, "The decorations were very gorgeous, much finer than anything I have seen before. The Avenida, as I may have told you, is just a mile from Congress at one end to the White House (Casa Rosada) at the other and there were millions of lights,—they went more to variety in color than ever before; the central



"SQUIRREL'S" FOREBEARS PROBABLY SCORNED BOTH THE INDIAN PONY AND HIS RIDER, BUT HE SEEMS QUITE PLEASED TO FIND HIMSELF IN THE COMPANY OF THESE FIRST AMERICANS.

yellow lights. The posters were rather more interesting this year also, and the Corso seemed to have a more distinguished looking crowd than I have seen before. In order to mask one must have a police permit, so the majority of persons in fancy dress are unmasked, but they enjoy it all just as well."



JUST AS THEIR ANCESTORS LOOKED, LEAVING IN THE GRAY DAWN TO JOIN THE HUNT AND MEET THEIR FRIENDS LATER, CROWNED WITH VICTORY, AROUND THE BREAKFAST TABLE.

lamp posts with the big round white lights served as a base for enormous butterflies, the big white light being the body. They were really lovely and all colors, green, red, blue and lovely golden yellow. Practically all buildings were outlined in white lights,—but the Prensa, a very handsome building at one end of the street next the plaza in front of Casa Rosada, was like a wonderful Christmas decoration with vivid red, blue, green and

Tragic as it seems, and is, Los Angeles is no longer a real California city, she bears small trace of her early ancestry, and is surely and not so slowly becoming commonplace and uninteresting. Commercially she is forging to the front but in the unusual customs, in the little things which once differentiated her from all others there is not a trace. Soon it will be only one more large city, and that same banality will be said of her, "nothing of interest, just a city, when you have seen one you have seen them all."

My recollections don't go back to the early Spanish days but it does encompass one Fiesta when the afternoon and evening were given to frivolity and frolic, when floats were covered with flowers and fruits, beautiful Spanish girls posing in the tableaus, and the old and mighty Dragon of Chinatown, much more impressive than any seen now came out of his lair and wirthed and twisted down the street. There were greetings and salutations from all sides, the constant laughter of youth, and a gay rejoicing in the air,—because it was pleasant on the cheek, not for its tourist drawing possibilities. Flowers flaunted their loveliness in great arms full and if the Mexican girls fringed the crowds in vivid shades of red, greens and yellows it was not discordant but added to the scene. The floats may have been a trifle primitive but that was unnoticed in the sheer beauty of the massing of the flowers and the prodigal use of fruits.

Of course, we say with a sigh, the newcomers would never go back to those days, nor would the real estate men, or the Movie Magnates, but if wishes could move mountains, or miracles of that kind, Los Angeles should be the one Peter Pan city and never grow up.

HUNTER'S MOON

A red moon high in the sky, and the air
Spiced with the tang of fennel;
Restless horses astir in the stalls,
And the fox hounds' whine in the kennel—

There's a hunting horn swinging against the wall
With the dust of the years encrusted;
There are boots and crop and roweled spurs,
And the spurs are dull and rusted.

The horses are gone, and the dogs are gone;
And the kennel gates hang idle.
The empty stable holds useless gear—
Dog whips, saddle and bridle.

Yet never a red moon high in sky
Slopes over me beckoning, gliding,
But my heart goes out with the vanquished pack
And the huntsmen riding . . riding . .

—*C. T. Davis in Arkansas Gazette.*

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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APRIL MEETING

THE joint meeting of the Architectural Club and the Architectural Society of the University of Southern California, held at the University, was attended by about one hundred and fifty club members and students. Pierpont Davis, Harwood Hewitt and Carleton Monroe Winslow entertained with arguments, anecdotes and architectural cigarette smoking, much to the enjoyment of every one present. The topics discussed ranged from "The Psychological Relation of the Client to the Architect" to "How I dislike the nasty poinsettia—God made them, but I can design a better house." Needless to say, the latter argument had a lot of milk to it.

Rodney McClelland, President of the University Architectural Society, is indeed a fine presiding officer, and conducted the meeting in a very graceful manner. Professor Weatherhead announced the awards of honors on the recent competitions. Then followed a splendid moving picture on the manufacture of paint, given through the courtesy of W. P. Fuller & Company.

The Architectural Club certainly congratulates the University of Southern California on its faculty and student body in architecture. Professor Sumner Spaulding, with the able assistance of Messrs. Baldwin, Carpenter, Harmon and Parkinson is developing a real school of California Architecture. All of the visiting club members felt that the work the students are doing in design is simply astounding, and particularly so considering the few years the department has been receiving serious attention by the University.

Frank Tolles Chamberlin, Prix-de-Rome Painter; Norman M. Kennedy, Mural Painter and architectural renderer; and Herman Sachs, Mural Painter, were the guests of the club.

HILLSIDE HOME COMPETITION

Under the auspices of the Architectural Club of Los Angeles, the Taft Land and Development Company are holding the first local competition for the design of a hillside home. The Company is, of course, particularly interested in stimulating interest in the better designing of homes in its own hillside tract, known as "Hollywood Knolls," but the competition will be of immense value to the entire community. Three thousand dollars in prizes are to be given, and doubtless many of the designs submitted will be built. As the program for the competition has already been distributed to club members, we will not reprint it in the bulletin, but shall, however, give the jury awards in the next issue.

The Taft Land and Development Company should certainly be congratulated not only on the very efficient way in which their competition is being held, but upon an unusually well written program. The average home competition fails primarily in that it provides no way of using the ideas submitted. The Taft Competition, however, encourages the employment of architects, advertises good architecture, and opens the way towards the actual construction of the premiated designs.

SMALL HOUSE PROBLEM

To meet a specific phase of this most trying small house problem—the design of the house costing less than five thousand dollars—there was organized last month by several members of the Club, the "Small House Plan Guild of California." The Guild will function through the joint mediums of an art jury, and about thirty contributing architects who are interested in the design of small houses. It will sell plans, specifications, and quantity surveys at twenty-five dollars a set for houses designed by its contributing architects, and approved



OFFICE OF THE CLUB, 818 SANTEE STREET.

by its art jury. All working drawings, specifications and presentation drawings will be accomplished by the production department of the Guild, subject, of course, to the criticism and approval of the art jury and the particular contributing architect concerned. From the contributing architects will be required simply rough, free-hand sketches of the "parti" and the details—work which a clever designer will accomplish in less than eight hours. Everything else—presentation sketches included—will be the work of the Guild Production Department. Optional service in the form of architectural supervision will be offered at one hundred dollars for each building operation. The Guild will furnish advice on the business side of building, contract forms, and complete quantity surveys with each set of plans. It plans to produce two hundred sets of plans during the first year, and has already made rapid strides in its preliminary organization work, including the development of an extremely efficient sales plan. For the present, Guild plans will be sold by the Small House Plan Service in the Metropolitan Exhibit of Building Materials, where are also sold the plans of the Club's Small House Service. As the Club's service has practically no plans for houses costing less than Five thousand dollars, there will be no conflict in the business of the two organizations. In the next bulletin will be published a complete outline of the Guild's organization.

THIS CONTINUED ARTICLE WILL BE CONCLUDED IN THE NEXT NUMBER

By MR. EDWIN BERGSTROM

As Mr. Edwin Bergstrom has said in his address before the Architectural Club, "Society will always pay adequately for services rendered to it if those services be what it desires."

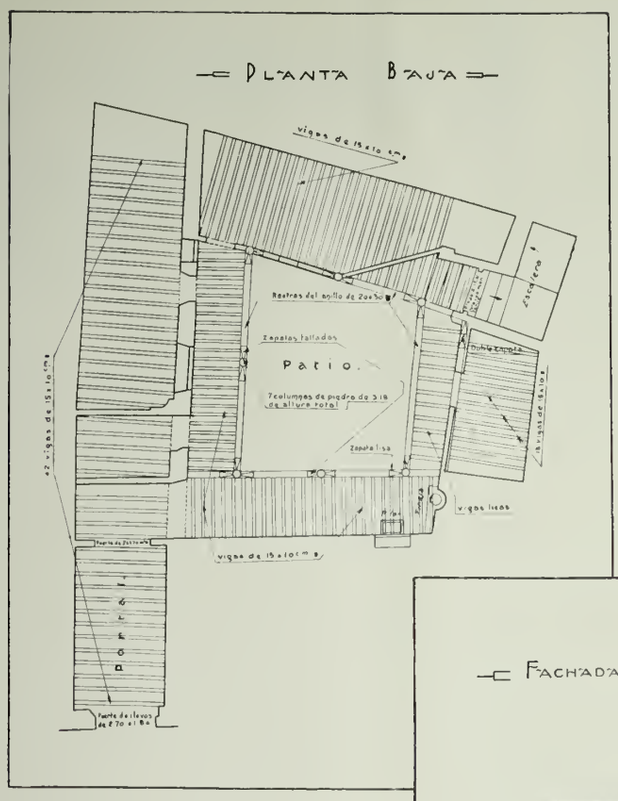
Much of this valuable address applies as well to business other than architecture and may well be committed to memory by young managers now taking up the business of Los Angeles.

Fifth: The supervision of the job. Supervision should be distinctly differentiated from superintendence; the one denoting occasional, the other continuous, inspection. A most common request of the architect is that he eliminate the furnishing of supervision and superintendence from his service; so common has this become that supervision is the hardest part of the architect's service to sell, in spite of its importance to the owner. This is primarily because this portion of the architect's service has been so poorly rendered that he has not impressed upon the public the importance or necessity of it. Correct inspection should be as carefully subdivided in its functions as is production and an architect should no more expect an inspector to know all trades and materials than he would expect a draftsman to know all of the engineering sciences. Every trade during construction should be supervised by one who is expert in that particular trade; the concrete, the masonry, the steel, the plumbing, the mechanical equipment, the electrical equipment, the mill work, the painting, the elevators, each of them should be just as carefully supervised by experts during erection as they are considered by experts during design. Only by such close, careful and expert supervision of the trades can the architect insure to the owner that the value of money which the architect has obligated the owner to spend for these things is being returned to him in substantial performance. The organization of this department and its proper management is a crying need in most architect's offices. Segregation of contracts entails additional organization in this department and requires very efficient executive ability in the managing.

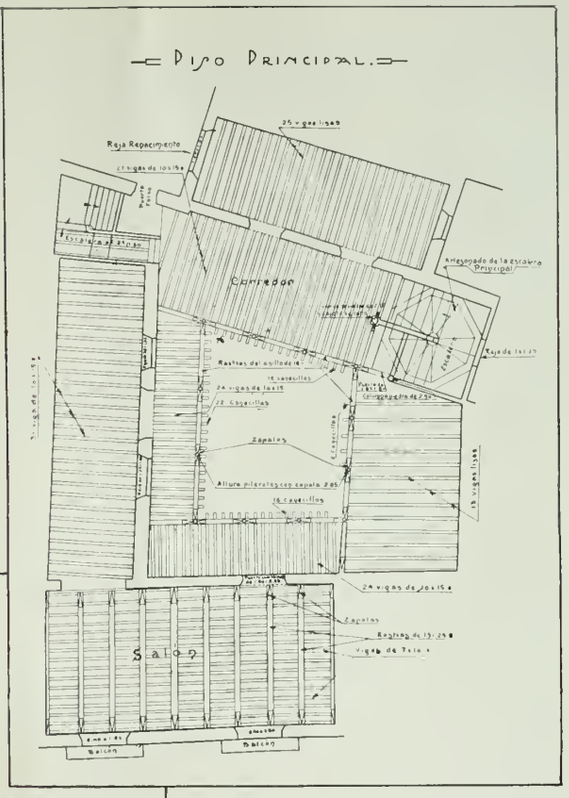
Sixth: The administration of the job. This department is one of many functions. Bookkeeping, record and cost keeping, the keeping of progress, test and other reports, stenography, typewriting, books, photographs, clippings, magazines, samples, blue printing, catalogues, correspondence, the correct accurate filing of each are but a few of the multitudinous subdivisions of this department. Clerks of the work belong to this department. File clerks are more important to the efficient management of this department than is commonly understood. Books should be specially devised for architectural accounting and regularly audited. The telephone operator and counter clerk should be made important positions, the office contacts with the public at these two points. On this department rests the burden of accurate accounting and recording of all phases of the building operations and the rendering of these reports regularly and on time to those who analyze the reports; on it rests the coordination of all reports and records and the follow-up of all activities; on it rests the duty of cost-keeping and no division of the architect's business is probably as little understood as is the making of accurate costs of the different subdivisions of his practice and of the building operations. It is impossible within the limits of this paper to go into the ramifications of this very important administrative department to consider the many printed forms and documents that become an integral part of its functioning, interesting as this discussion would be. Nor is there opportunity to consider the analysis of these reports and records and the conclusions to be derived from them; these important functions of office management are too involved to be considered in this general review of architectural organization.

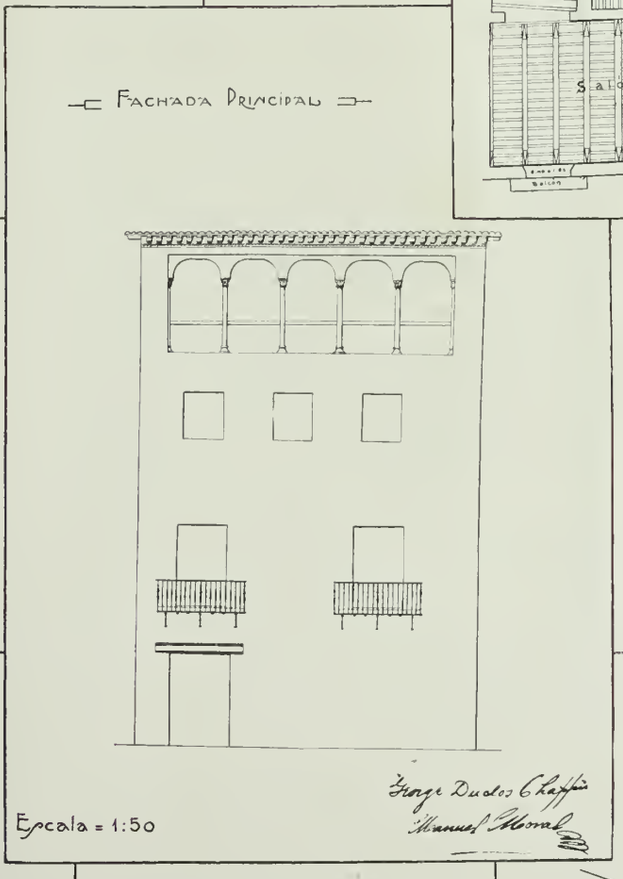
This is only a most general view of the departments and activities involved in general architectural practice made to suggest the needs of organization and to indicate the functions that must be considered in any system of organization that might be evolved; architects who specialize in any subject will have many other departmental suggestions. Many of the departments justify complete studies of procedure such as cannot be attempted in this paper. The purposes of this paper will be accomplished if the indications of organization which I have sketched will suggest to you that you go further into the subject, that you examine your management, that you analyze the service you are giving to ascertain if it can be improved, that you think whether or not you have your own efforts organized to produce without waste, that you examine whether you are giving decisions promptly and above all, that you examine yourself with all honesty as to whether you are giving service of such quality as will fulfill the primary obligation you assumed when you accepted the work from the owner. If you are not do so regardless of its present cost to you. Not to do so spells failure.

(To Be Continued)



Plans of The House from Granada Spain to be seen at Cannell & Chaffin Inc.

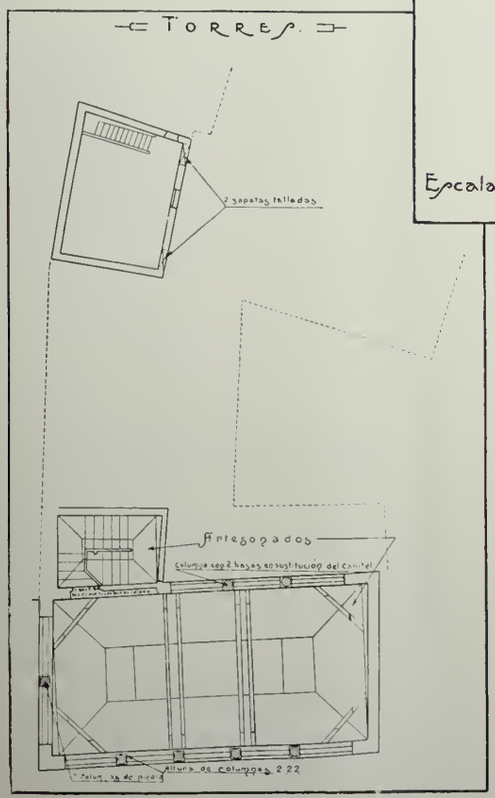


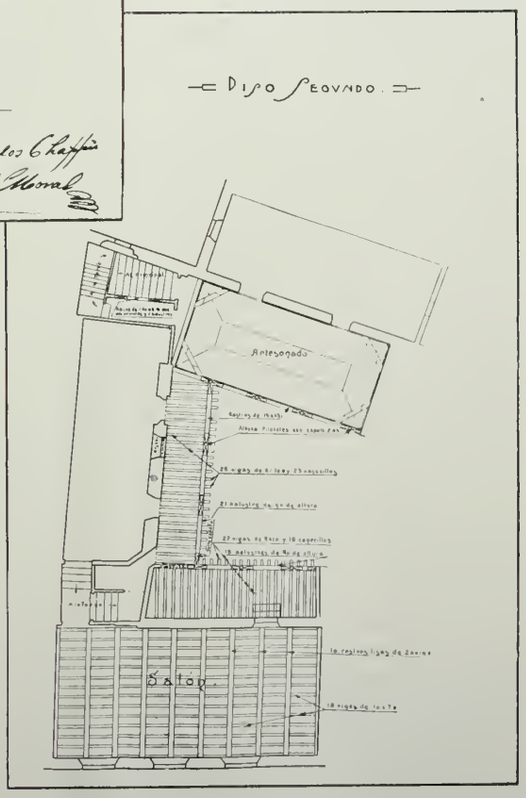


carvings used on three floors of the patio; twenty marble columns with Arabesque capitols, several corbel brackets supporting the ceiling beams, massive carved doors, seven inches through some of them, and iron studded. The original fountain in the patio was brought and all the floor tiles of one room were secured. These tiles are true examples of Arabesque design.

Some portion of the valuable collection has already passed through the Customs House here; the rest is in New York awaiting shipment. What disposition will be made of the architectural treasures has not been determined. It should really be set up again intact as it was originally as all the scale floor plans accompany the parts. The result would be an interesting building, most helpful to any one appreciative of period architectural design and certain to be admired by the layman interested in art in general.

This Plan with its legal signatures—(left) is in the hands of Cannell and Chaffin.



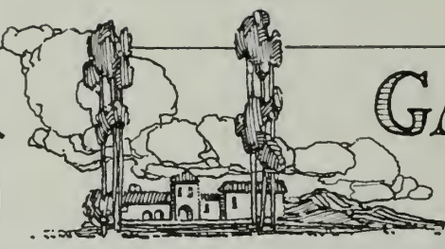


COLOR PLATES

AT the exhibition of paintings and sculpture by local artists at the Museum of History, Science and Art in Exposition Park, Los Angeles, general and favorable comment was heard from those who saw the bronze statue entitled "The Vine" just received from New York and placed in the main exhibition hall. This remarkable piece of sculpture by Harriet Frishmuth was recently awarded the Julia A. Shaw Memorial Prize for the most meritorious work by an American woman. The Allied Architects Association of Los Angeles purchased it in New York for a local garden.

The perfect balance and charm of the figure has been effectively reproduced by Mr. Norman M. Kennedy, mural painter, on our cover.

CALIFORNIA HOMES AND GARDENING MANUAL



ON PAYING THE SAME BILL TWICE

THIRTY-FIVE per cent of the builders of small homes pay for some part and sometimes for all of the cost of their homes twice!

A dishonest contractor may collect some or all of his contract price from the owner, decamp—and the owner must then pay all bills not paid by the contractor or give up his home. An ignorant or irresponsible contractor may take a contract too low, and having no funds to fall back upon, leave the innocent homeowner "holding the sack." Or an argument may arise and the contractor will throw up the job" after getting enough to pay some of his bills. These are but a few of the cases. Regarding the rest that cause the thirty-five per cent—ask any lawyer who specializes in lien law cases.

No home-builder ever saves an architect's fee, and the builder that offers to save the architect's fee for an owner will, in nine cases out of ten, be the very man to take twice that amount in unfair profits—before the job is built, to say nothing of frequently botching up the job. Saving the architect's fee by allowing the builder to get out his own plans and specifications is just like going to the lawyer retained by a man whom you yourself are suing, and asking him to also represent you. Add to this the fact that the average builder knows nothing and often cares less about architecture as a fine art.

How is the builder of a small home going to avoid paying the same bill twice? By hiring an honest nad capable General Contractor, of course. The Associated General Contractors of America stand for honest building, but unfortunately, but a small percentage of the Small House Contractors belong to their organization. And while doubtless there are also hundreds of honest contractors who do not belong, how will the prospective builder know this before building?

Architectural Supervision is the only insurance for the home-builder. It is based on a bona fide architectural set of plans. To get such a set of plans, go to an architect. If you can't afford to go to an architect, go to the Small House Plan Guild of California in the Metropolitan Building, Los Angeles.

The Guild sells plans for houses costing less than $5,000.00 contributed by certified architects, and approved by an art jury consisting of three prominent architects, for $25.00. Accompanying these plans are quantity surveys, i. e., lists of all materials used on the job. Bids have been received on all labor and material on "Guild" houses, which practically constitute a cost guarantee. As an optional service, the "Guild" offers for one hundred dollars, architectural supervision consisting of fifteen inspection trips paid to the job during its construction—a positive guarantee that "Guild" plans and specifications are being enforced. Further information concerning the "Guild" may be had from the Editor of the Southland.

Are You Thinking of Building a Wee House ?

What guarantee have you that you will get your money's worth?

Buy a Guaranteed PLAN and Architect's Advice

From *The Small House Plan Guild of California*
6th Floor, Metropolitan Bldg.
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Ask for a free supplement to California Southland containing seven suggestions for small house plans.



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LAWNS—*By* ALLISON M. WOODMAN

Landscape Designer

LAWN-MAKING in California sometimes presents obstacles which seem almost insurmountable. However, an understanding of the peculiar climatic and soil conditions prevalent in California, and the principles of lawn-making involved, will help to solve the problems that arise.

It is usually easier to produce a good lawn in the country than in the large city, because of the scarcity of good soil in the latter. A good garden loam is the best kind of soil, but all too rare. The soil usually encountered are either of a clay or of an adobe character. These present a rather poor medium in which to sow grass seed. Straw manure added to the surface in the fall and turned under in spring is very beneficial. Other materials which will tend to lighten stiff soils are: coarse sand, wood ashes, ground limestone, lime which is not too caustic, ordinary straw, vitamite (bacterial culture). A covering of several inches of good loam over stiff soil will also furnish the proper seed-medium, but care must be taken that soil is loose beneath, so that there is a union between the two kinds of soil.

In excavating for a house the mistake is frequently made of dumping the top soil together with the poor sub-soil. The top soil should be carefully removed and placed in a separate pile. The sub-soil can be used as fill, but needs to be weathered for at least a year before being used as a medium for sowing grass seed.

The ground should be carefully graded, preserving a gradual slope from the house to the street. Where the house is on a considerable elevation above the street the ground should be terraced (combination of level area with slope). A slightly convex surface is preferable as a rule to a concave surface. On small areas the grading should be on one or two planes, but on large areas, slightly undulating or rolling contours give the best effect. All sticks, rubbish, large stones, and excess plaster and cement should be removed. The soil should be carefully worked, breaking up all clods and hard places.

It is very essential that there be considerable moisture in the soil before sowing seed. The ground should be thoroughly soaked and permitted to dry out for a few days, then cultivated. If the soil lacks fertility rotted manure, blood meal, bone meal, sheep manure, or some of the more highly concentrated fertilizers (in sparing quantities), should be added. After preparing the soil for sowing seed it is usually best to wait from 10 to 14 days to permit weed seeds to germinate and save weeding later on.

After the soil has been properly graded and well-raked it should be compacted with boards, by treading with the feet (large feet are in order here), or better still with a roller. The soil is frequently rolled by gardeners after seed is sown, but I have found that rolling a second time compacts the soil too much, unless the soil is naturally light in character.

Seed should be sown on a quiet morning, the earlier the better, so as to secure an even distribution. Sow with a rotary motion of the arms. Practice scattering sand or sawdust before attempting to sow grass seed. Rake in lightly, with a lifting motion of the arm. Cover soil with a thin mulch of old, rotted manure, short straw, grass clippings, sawdust, fine shavings, rice hulls,or anything which will shade the ground.

BIRDS—*(Continued from Page 11)*
mention of his name I close my eyes. I am back in my Pennsylvania orchard; the trees are all pink and white and bits of new-leaf-green; there is the humming of bees, and, moving in and out and around the Yellow Warbler weaves blossoms and fragrance and color and song into the fabric of May. In California he loves especially the willow ways. Put a black cap on him and touch up his forehead with orange and he becomes the Pilliolated Warbler. A path lured me from one of our main streets into an old garden. Two sisters had planted and loved and labored there. Death having taken one sister, the other could not remain in her garden alone. The blinds were drawn—how lonesome the house looked! The vines pressed close, the roses bloomed before its windows—all was silent. It was a paradise for birds. but even they seemed to be listening for the returning footsteps. The lilacs had grown tall; the syringa was white and mingled its perfume with May roses and rosemary; a faucet dripped, that the birds might drink and bathe; a Hermit Thrush came out of the shadow, paused in the sunlit path long enough to fleck his wings and blink his eye and was lost again in the thicket where I could hear him scratching.

I sat down on the weather-worn steps, lost in revery. An apple tree, half dead, was making an effort to bloom. The Warblers had found it. It was my first sight of the Pilliolated this year and the Black-throated Gray—how one thrills at the sight of them! The Trail Fly-catcher sat on a low shrub, looking so innocent and dreamy when—snap!—one fly less. A butterfly had been sunning himself on a yellow jasmine—the little Trailer picked him up—a winged victory. The Pilliolated would leave and return, making golden circles and zigzags dazzling in the sunlight.

If the exquisite Warblers are hard to distinguish the Vireos are more so. They seem to be just woodsy green with a white eye-ring or a white wing bar, and are never still in their ceaseless search among the leaves, mostly in high trees. There is a certain musical rhythm in their movements, and the song is repeated at regular intervals. What did I hear? I crossed by iris and lavender and daphne, tiptoing my way to the other side of the garden. That song, deliberate, content and liquid as any rivulet was unmistakable. What his California name is I do not know, but I closed my eyes again and I was back in my Pennsylvania garden, in the edge of the woods, and the red-eyed Vireo was singing to me.



IN OLD LUBECK

THE ENGELSGRUBE STRASSE WINDING ITS WAY AND FLANKED ON EITHER SIDE BY QUAINT SHOPS AND MARKETS OF PICTURESQUE BEAUTY, FINALLY TERMINATING AT THE JAKOBIKIRCHE OR THE CHURCH OF ST. JAMES—A BEAUTIFUL EXAMPLE OF 13TH CENTURY CENTURY GOTHIC TYPE CONSTRUCTED OF EXPOSED BRICK WALLS AND A LOFTY TOWER CROWNED WITH A WEATHERED COPPER ROOF, GIVING A FEELING OF PICTURESQUE DIGNITY. A PHOTOGRAPH OBTAINED DURING THREE MONTHS' RESEARCH WORK IN NORTHERN GERMANY IN 1923 BY PAUL W. PENLAND, RESEARCH ENGINEER OF THE BLUE DIAMOND MATERIALS COMPANY, LOS ANGELES.



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AN EASTERNER COMES WEST

By PORTER BLANCHARD



SOME SPOONS AND FORKS MADE BY PORTER BLANCHARD, MASTER CRAFTSMAN

LADIES and Gentlemen: "If we ain't here, where are we?" This saying my father was wont to give vent to at times when in a declarative mood, comes to me now, as I have been hammering away at some spoons in my little shop in Magnolia Park, Burbank, California, and wondering if I could (if I stopped hammering) get some of the impressions of a rank Easterner across to you (presuming they will be of interest) as one of the first million in Southern California. We're here sure enough, and "no fooling" in the much advertised and criticised (advertised East—criticised West) land of sunshine and sand storms (last not advertised). That's why we're here (and the other 999999 also, I believe) to see if what you talked so much about, your wonderful California, was, in fact or fiction. That we're still here with money enough to buy gas for the home trip,—speaks well for California as you call it. We arrived last fall and having been informed we could tent out all winter here—tried it. However, it was an "exceptionally" dry fall we were told and after weathering half a dozen sand storms and having my radiator frozen decided to call it a day and build a house.

Is some one saying, "put down your hammer?" Well, so I will, but want you to know what I have said was without malice and will do no harm for western consumption. I mentioned "spoons" before and may I say I am a "spoon maker," a silversmith by trade, born and brought up in the service of silversmithing, an arts craftsman from Boston, Mass. and a great lover of baked beans (as baked in Boston.)

I am asked, "What is there new and distinctively Californian that all these $50 tourists can do?" First, don't rate a man by the looks of his outfit here. It's a long dusty trail across. Second, do be careful to remember it's YOUR advertising that has brought him here.

On my trip across I met never a beggar or hold up—heard of only one destitute, although there were many sick at heart wishing they were home but gritting their teeth and smiling through the dusty windshield of a flivver straining their eyes toward the promised land.

If you're to live up to eastern standards (please forgive the reference—but I feel it should wear) "Find 'em jobs," and it don't have to be "new or Californian," although I believe I understand the sentiment behind that, too.

There is nothing new under the sun unless it be new methods and I'd say for my answer that if we take for our example our own sunny California (note the possessive), we'll win the world to us. First let us do our plain every-day level best and smile the while, for when California smiles all is forgiven.

PALOS VERDES ART JURY

Continued from page 13

was helped along with broad general sketch suggestions made by members of the Jury, showing him how to better his room proportions, and arrange his roof. He was sent away more than once, until finally he appeared from somewhere with drawings that were acceptable. Now everybody is happy over the result.

Another one of the early drawings that appeared was by one of the best architects in the southwest and was as charming as might be expected. Another was practically a facsimile of one of the winning designs in a competition held by the Examiner and proved equally acceptable. Others came from young and inexperienced architects. These it was easy for the men on the Jury to pull together with a few strokes of the pencil on a piece of tissue paper laid over the sketches.

The Owners do not appear. They are represented by their agents. If they have no architect, then through their contractor. This eliminates the personal element and the possible opportunity for bad blood. It makes it possible for the Jury to be genuinely helpful to the contractor or to the architect and perhaps save his face, if that at any time proves necessary.

Such sketches made on tissue over the drawings submitted, have to date proved helpful and acceptable. The only bad feeling developed has been the result of an error in the painting of one house. The neighbors objected to the color of the paint and insisted upon a meeting of the Art Jury on the ground in order to change the color; for neither a sign board may be put up nor a statue placed, nor a house colored nor a fence built upon the property without the approval of the Art Jury.

As a means of illustrating what is meant by types 1, 2 and 3, being the Mediterranean and progressively less Mediterranean type of architecture defined in the Trust Indenture, a collection has been made of several hundred photographs of acceptable buildings. These are on file in the office at Redondo, and accessible to any one. They were partly accumulated from the offices of various architects in the region but more than half of them were made by obtaining the best photographer to be found, sending him out with an architect to guide him, and photographing, wherever there could be found the type of thing already existing in California which would be particularly acceptable to the Jury. This collection of photographs constitutes one of the best reservoirs of good architectural material, if not the best, existing in California today.

Looking forward the work of the Jury is going to be onerous. The practical problem of passing upon hundreds of plans will doubtless result in time in splitting the work among the members, and in having a plan appear before the whole Jury only when the individual suggestion is not taken in good part by the designer or owner. However, if the quality of the material suggested to the Jury continues to increase in value for any length of time, as it has increased from the beginning, there will be in proportion to the quantity submitted to the Jury a constantly smaller proportion of material needing drastic handling.

The Jury meets on Wednesday morning each week. In the course of time, it may have to meet twice a week. The sessions are usually for half a day. Sometimes they carry over for a full day.

Already the small beginnings of this enterprise have led the owners of other large tracts to follow along similar lines. This is now not the only Art Jury with similar authority over similar districts in the county. Time only will tell, but if legal advice, enthusiasm and genuine willingness to provide financially for the continued existence of the Jury, are any criterion, the scheme is going to be even more of a success here in Los Angeles County than it has already been at various points on the Eastern coast.

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SAN FRANCISCO LETTER *(Continued from Page 12)*

at the way the newspapers all speak of the Japanese—they all say "Jap." Why? Would we say an Amerk? or an Englisher. Surely we objected to being called Yanks, just as the Chinese dislike being called Chinks. Why not be courteous. Nearly everybody says, "Jap-ann." Is there no aristocracy of language any more?

San Francisco is full of parks and squares. Isn't that a nice dignified old name? Square! Golden Gate Park is what its name signifies—many, many acres, and replete with every form of loveliness—lakes, miniature hills, an aviary, a buffalo run, and a paddock where fat sheep revel in the lush grass. But it always arouses my wrath to see what a small space is given to the bears—those gentle, kindly animals that used to roam at will in the forests, and I hate a menagerie where wild beasts are confined in small circumscribed cubicles after the freedom of the jungle and wild spaces of the earth.

Living in trees is a popular form of some of the artistic and literary colony. Mary Austin started it years ago at Carmel. She had a studio literally in a tree top in a secluded and remote spot in Carmel. In those early days she was something of a poseur, but she was new to the life and was fascinated by it, and for a time was eccentric. She came from far away Mono County—where she had lived a life of isolation. Her husband was a lawyer, and in a way, she was the leading lady of the town, but she longed for a broader field. We were among the first to entertain her when she came to San Francisco. She was shy and diffident, but vitally alive and interesting. She drank in eagerly all that the small, but brilliant group offered. Walter Campbell and Mrs. Marriner-Campbell such a delightful couple; Alfred Cogswell with his magnificent voice and charming manner; Ella Wheeler Wilcox, vibrant with life and love—she wouldn't stay when she found the carriage had come, because she didn't like to keep the horses standing in the wet, and although her carriage had been paid for by her host, she gave the cabby a *pourboire*, to give his horses an extra rub down. Theodore Salmon, a wonderful pianist, Herman Whitaker, Professor Keeler and others, were all a delight to Mrs. Austin. She joined the colony at Carmel, and it was rumored that when the muse moved her she unbound her long dark-coloured hair and let it hang while she wrote. Devotees ran their hands through it and brushed and admired it. Rumor said that Jack London called her a high priestess, and once went in the dining room of the hotel on his hands and knees fearing to stand upright in her presence. Be that as it may, she has gone far in the world of letters, but nothing has ever surpassed her wonderful book, "The Land of Little Rain."

The hand of the iconoclast is abroad in the land and doubtless the cemeteries will have to go into the limbo of forgotten things—for when you are dead, be it ever so short a time, it seems too long, and one is soon forgotten, and the movement to do away with the cemeteries is again agitated. Lone Mountain on which stands the cross so dear to us all—Laurel Hill, where slept the illustrious dead in the sweet garden spot with the wind for their requiem, the magnificent tombs and mausoleums the stately monuments and sober tombstones all are engaging the attention of those who have no reverence for the past and the dead. It is hoped that no one shall dare to lay irreverent hands on the cross on Lone Mountain. It is dear to the hearts of all, and is lighted on Easter and other days.

The composer of the exquisite poem, "The Old Oaken Bucket," dear in song and story, Samuel T. Woodworth, once lay in Laurel Hill. His mausoleum was a splendid one, but when the agitation for the removal of the cemeteries began, his ashes were removed to a crematory, and the tomb no longer enshrines his earthly tenement. Pilgrims, who knew and loved him for the tender beauty of his song, wore a path to the hallowed spot, where roses, ivy and greens, garlanded his last resting-place.

Edward Pollock, who was born in 1823 and died in 1858, is buried at Laurel Hill. He came here from Philadelphia and wrote for "The Pioneer," Ferdinand Ewer's magazine, which, as has been said, was the first magazine published here. His poem, "Evening," is a treasure of Literary California:

> "The air is chill and the hour grows late,
> And the clouds come in through the Golden Gate,
> Phantom fleets they seem to me,
> From a shoreless and unsounded sea,
> Their shadowy spars and misty sails,
> Unshattered have weathered a thousand gales——"

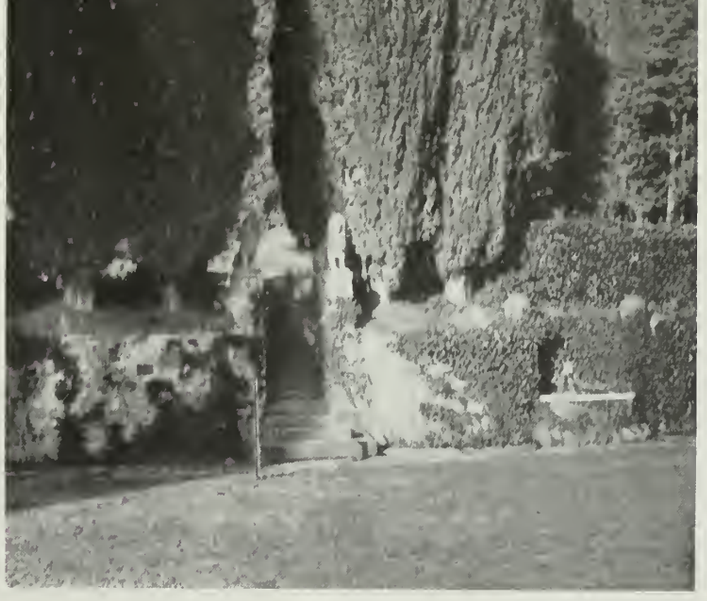
Preparations for the Easter Celebration of the Holy Eucharist on Mt. Davidson, San Francisco, are nearing completion. It is a comforting and reverent thought that such interest is being taken in this prosaic mad hurried world of pleasure. Surely one may pause for a brief hour and render homage to the Supreme Being who has so bountifully blessed this Golden State of which we are so justly proud. Holy Week has been more universally observed, and signs were in nearly all of the shops, markets and business places to indicate a cessation of mundane things during the three hours of agony on the Cross—the Cross, the symbol of all—and which we venerate and revere. Once, in passing a Roman Catholic church on Van Ness Avenue, I was the interested spectator of a group of youths in baseball regalia—"Rough necks" they called themselves. They were singing, laughing and jesting and sparring, but as they neared and passed the church every cap came off and stayed off until well past it, and their rough talk and loud laughter was stilled. One loves to see such reverence, and one loves to see a man lift his hat as he passes a funeral cortege or cemetery. A man I know never fails to doff his hat when he passes a hearse, or a cemetery. In Ireland, where a coffin is usually carried on the shoulders of men, the passerby turns and walks a little way with the procession. It is beautiful to think that all reverence and respect is not dead.

The funeral of the Reverend Joseph McQuaid, priest, soldier and saint, was an impressive one. Van Ness Avenue was lined with men from different organizations—Boy Scouts, Knights of Columbus, firemen, Spanish War Veterans, our own men of the World War, Grand Army men, and those who wore the grey uniform of the Confederacy, the last two pitifully small in number, all stood hours waiting to pay him homage. Flags, draped in crepe, the different insignias of orders, and flags of the Spanish War, heightened the effect. The service within the church was a long one, with splendid music, but finally the great bell tolled, the military band whose members had been standing for two hours in front of the edifice, broke the solemn hush that fell on the waiting crowds with the tender solemn strains of "Nearer My God to Thee." Down the broad marble steps came the Crucifer, the Cross held high; followed the acolytes, their purple and red cassocks and white cottas lending more color, the white-robed priests with here and there the distinctive garb of an order—the brown robe, or the black cassock, lined on either side of the steps, and finally the coffin, flag-draped, borne by stalwart soldiers from the Presidio. General Morton, who is stationed at Fort Mason, representatives from the Navy, the Acting Mayor, members of the Bar and men from all ranks of life and representing all creeds, were in the procession which reached from Geary and Van Ness Avenue to the Civic Center, with army bands playing the Dead March and bystanders and watchers removing their hats to the flag—the glorious flag of our country,—and respectfully lifting hats as the hearse went by, made an imposing spectacle.

Once at Pine and Grant Avenue, the outer edge of Chinatown, I saw a Chinese funeral. Evidently that of a man, as the sorrowing widow, clothed in white from head to feet—a long white scarf or hood completely covering her head, walking behind, two elderly Chinese women on either side of her. When the summit of the hill was reached the band, halted and there where Occident and Orient meet poured forth the strains of that good old orthodox hymn, "Nearer My God to Thee." Priest and Pagan—that hymn touches a responsive chord in all. "E'en though it be a cross that raiseth me."

CYPRESSES

By ELEANOR HOFFMANN
Hampton Institute, Virginia



I have loved cypresses, wind rocked and rhythmical,
Slender and clear cut 'neath magical sunsets
Casting their shadows o'er lawns and terraces
Over white peacocks strutting beneath them.

I have loved cypresses, wind swept and beautiful,
Gaunt, asymmetrical, dashed with the seaspray,
Rough ledges under them, sea gulls' cries over them,
The ocean beyond them in old Monterey.



TWO BOOKS OF TRAVEL

By LOUISE MORGRAGE

So You're Going to Paris. Clara E. Laughlin (Houghton Mifflin Co.)

If you're going to Paris, you simply cannot afford to go without this book; neither can you afford to be without it if you're not going to Paris. For the chances are that upon reading it you will determine to go there anyway, by fair means or foul; and in the end you will get there, probably with "So You're Going to Paris" tightly tucked under one arm.

Paris is peopled with ghosts, swarms of them everywhere. Touched by Miss Laughlin's magic wand, they live once more and react before our enthralled vision those scenes of which they were formerly a living, breathing part. How human they were and how frail, but how they lived! They drained the cup of life till every drop was gone. By means of her blandishing arts Miss Laughlin can bring the very stones of Paris to life and make them tell us about those human dramas they have witnessed during all these centuries.

In the midst of this exciting romance of the past, Miss Laughlin also gives heed to the pressing necessities and pleasures of the present. She gives wise advice on many subjects, shops, theatres, galleries, railroad stations, and food. Under her tuition, no one need find himself in a restaurant with a pocketbook ill adapted to its demands. This charming volume claims to be merely a supplement and not a substitute for a guide book; but most of us if allowed to choose would prefer it to other help. We feel that knowing Miss Laughlin in Paris would be a joy, and for this opportunity of knowing her by proxy, we thank her and her publishers.

Sea and Sardinia. By D. H. Lawrence. (Thomas Seltzer)

We read often about the still untrodden ways in Europe. They are becoming rare in our advancing age. Sardinia is one of them, and perhaps to this fact, Mr. Lawrence's book owes some of its peculiar charm. Much however, we must confess, is due to his clever choice of words, picturesque and so full of color and sound that they convey to us instantly the poetry of his surroundings. Indeed many of them are creations of his own; thus giving the purists a chance to criticize. Were it not for this peculiarity, Mr. Lawrence's style would be monotonous, as he has a passion for detail. His intense interest in human psychology, is reflected in his analysis of every type he meets. In passing, we wish to commend the good taste exhibited in the production of this book with its plain jacket free from advertising matter. The pictures in color by Jan Juta are curious and intensely modern.



Courtesy of the S. F. Daily Herald

OLD SOUTH PARK SAN FRANCISCO. FROM AN OLD PHOTOGRAPH

BOOKS FROM THE ATLANTIC COAST

By E. M. GREEVES CARPENTER

Gilbert K. Chesterton by Patrick Braybrooke (J. B. Lippincott and Company)

He must needs be a courageous man who undertakes the delineation of the great among his contemporaries. In choosing one of the most brilliant lights of modern literature for his study, Mr. Braybrooke faces the difficulty of interpretating a master of paradox, yet has the sure knowledge of that master's sublime and simple sincerity to ease his task. And none are there who, being either the champions or opponents of Mr. Chesterton's convictions, can doubt his sincerity or question his charity, nor deny that he never, as his biographer admits, allows either quality to conflict with his conception of the truth. In his efforts towards an impartial review of his subject, the author is now the defender and now the contestant, but his honesty of purpose, clearly and ably expressed, is always evident. There are not a few of Mr. Chesterton's beliefs that his reviewer does not share, and the latter's criticisms do not always seem to partake of the same deep comprehension with which the former writer invests his views. Dealing with such subjects as, for instance, religion and divorce, Mr. Braybrooke appears rather to mistake the principle, and therefore to confuse the issue; not improbably because while he limits his considerations to the material, Mr. Chesterton invariably incorporates the material in the spiritual aspect, which admits of no compromise where the ethical essential is involved. As a whole, however, this book is an interesting and even helpful study of "G. K. C.," composed of definitive descriptions of him in his various literary activities, as essayist, novelist, playwright, poet and historian, and always as the exponent of that pristine appreciation of the joy and ever-new glad wonder of life.

Country Folk by P. H. Ditchfield, M.A., F.S.A. (E. P. Dutton and Company)

Truly, "A Pleasant Company," indeed! as they are well named by the author of this delightful volume, who is well-known by his many other charming histories of rustic folk and rural life in England. From the squire and the parson, to the shepherd and the laborer, with their wives and co-workers, all the chief characters of English village life are affectionately presented herein, with the wide knowledge of the author's long association with them as rector of a Berkshire parish. Mr. Ditchfield roams a discursive road, and paints many fascinating pictures of these people's predecessors in early times, tracing their characteristics and customs through many centuries. But it is the flock of his own fold that he makes most endearing, as he reveals their staunch uprightness, their artless fault, and their almost unfailing co-operation and loyalty towards each other, gentle and simple alike. Even the occasional black sheep is meted a quiet censure, not unmixed with kindly humor. Many lovely glimpses of their picturesque surroundings and beautiful countryside are also given. While, however, the author vividly portrays the brighter side of rural life, he does not avoid its more serious aspects, but sounds a timely note of warning lest modern civilization be deprived of a people who are now greatly straitened, yet who have contributed so much to its sustenance and stability. There is urgent need that effective methods may yet be found to ensure to these good and useful folk the sympathy and support for which Mr. Ditchfield's book so powerfully pleads.

Solomon in All His Glory by Robert Lynd (G. P. Putnam's Sons)

"I enjoy these things as a spectator," says the author, touching one of the many homely incidents of every-day life that provide such ample scope for his versatile genius. But he evidently enjoys them so thoroughly, as not only to convince his readers that he must also be an appreciative participator, but also to make them feel that they are sharing his various experiences with him. With London lodgings and street urchins, the latest superstitions and the quaintest books, woman's dress and modern travel, the begging profession and nursery rhymes, he is equally familiar, and attaches to each subject much originality and humor. Yet, fascinating though they may be, it would seem that these and such like things are but delusions and snares that tempt him too often from his chief interest in the feathered folk of wood and field, and even of the city street. Of these pretty creatures he writes with the simple and assured charm of the practiced nature lover; several of his best essays being devoted to this study. The sure touch of a finished writer, and the full expression of a perceptive mind, combine to make this book a favorite resource when the song of life seems out of tune, and the heart disgruntled with mundane cares.



Courtesy of the S. F. Daily Herald

SOUTH PARK USED BY THE COMMON PEOPLE OF SAN FRANCISCO TODAY

FIFTY CHRISTMAS POEMS FOR CHILDREN, selected by Florence B. Hyett (D. Appleton & Co.). Though primarily a Christmas offering, this dainty little anthology will be acceptable at all times, because it is based on the very foundation of the child spirit. The contributions of such noted poets as Francis Thompson, Alice Meynell, Hilaire Belloc and G. K. Chesterton, make this book a valuable possession which will increase in charm and worth as the young owner develops in years and taste.

THIS EARTH OF OURS, by Jean Henri Fabre (The Century Co.). A useful and instructive book by that master student of nature's wonders, presenting in simple yet absorbing style the explanation of natural phenomena. It is generously supplied with helpful figures and illustrations, and will be found as interesting to the "grown-up" as to the child for whom it was originally written.

INTERESTING NEIGHBORS, by O. P. Jenkins. (P. Blakiston's Sons Co.) Excellent nature studies for girls and boys, including stories of birds, plants and flowers, and introducing such fascinating creatures as fly-trap plants, silk-worms and winged seeds. The book is written in a simple, chatty manner, and is amply illustrated.



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WHAT BEL-AIR MEANS

By AURÈLE VERMEULEN, *Landscape Architect*

WITHIN the great active army of subdividers of California's southland there are some conscientious and capable leaders who are earnestly and efficiently assisting in the development of this fine new country. Content with a reasonable return from their land investments, they appear to derive the greater satisfaction from overcoming obstacles in the path of their self-imposed task and determination to plan and develop correctly for posterity. They are not planning and improving for immediate appearances—merely to sell; yet, they know well that the reward from any civic work comes slowly, that in instances of larger improvements it takes more than a lifetime for the realization and complete maturity of their plans.

These civic workers are only a few in number, it is true, but their activity, efforts and examples of community development come at a most opportune time: when California is rapidly increasing in population, developing its vast resources, and becoming a leading state of the Union; when the large and small communities within its boundaries commence to realize the serious need of planning for the future, more correctly, consistently and conscientiously than in in the past. The better subdivisions they develop have a far-reaching influence. The observing citizen soon finds out the difference between well planned and "just to sell" improvements; then, not satisfied with his own better home and immediate surroundings he will exact the suppression of haphazard work, waste and politics in the planning and direction of all civic improvements of the community in which he lives.

Among the leaders of these educating subdividers is Alphonzo E. Bell, owner of the Bel-Air Estate and other adjoining properties, comprising most of the foothill lands between Beverly Hills and the Pacific Ocean. Well known in oil and financial circles; a progressive, eclectic and constructive citizen, very active and sufficiently independent to carry out his favored plans, Mr. Bell has assumed the task and civic responsibility of transforming thousands of acres of land into a valuable residential addition to the fast growing city of Los Angeles. His conception and determination of what this development should be is well depicted in the name he has given to it: Bel-Air. (En effet.)



THE NATURAL SCENIC BEAUTY AND MASTERLY PLANNING OF BEL-AIR ARE WELL PORTRAYED IN THIS STUDY BY AURELE VERMEULEN, LANDSCAPE ARCHITECT.

Every feature and detail of work in this development has been and is carefully planned to obtain the most and the best in convenience, art and permanency. The public ways of Bel-Air are planned not only to serve best the local needs, but also to fit in a great city plan, which we may secure, some day, after the civic awakening of Los Angeles, not far distant. In addition to several centers of combined business, social and educational character, including stores, churches, theaters, libraries, elementary and secondary schools, it is planned to have several parks and playgrounds, golf courses, a polo field, tennis clubs, etc., briefly, all that is desired and required for residential, educational and recreative purposes. All residences, garages and other private buildings have their emplacement and disposition preestablished in a general plan; each building with its respective lot treatment having a definite role in the ensemble layout. There will be no unsightly poles, fences and hedges. All plantings will be carried out according to a determinate plan for local and general effects, maintenance of vistas, concealment of dependencies. Provisions have been made for carrying all the utility systems through underground conduits.

As a lover of good horses, Mr. Bell has not forgotten the needs for the comfort and perpetuation of equestrian sports. He has provided an entire system of bridle trails, radiating from a model equine center, well equipped with modern stables, paddocks, and exhibition and riding rings.

Conscious of and not in sympathy with the transient tendency of this day, Mr. Bell has decided to develop a community, where the once great word—home—shall have more than the abused modern meaning, where the newcomers shall settle and become intimately attached to their new homes and surroundings, thus permitting and fostering a factor of residential stability, an asset to good citizenship. And, with the same object in view, he has taken every possible precaution for preventing local speculation in properties.

As a gratifying compliment and encouragement to this developer, the public has fully demonstrated its appreciation for this comprehensive project, although only one unit allotment has been improved and distributed to date.

The assured success of this residential development is largely due to Mr. Bell's discovery of the art of landscape architecture, of which he has become a most enthusiastic student and advocate. He discovered that landscape architecture is a bit more than "pansy planting": a complex technical art, not excluding building architecture and engineering; a profession for the study, planning and direction of any and all civic and residential improvements. With this in mind, and prior to launching this project, he made it his duty to visit and study all the good examples of landscape architecture in the United States, and upon his return entrusted, with his recommendations, the planning and direction of this project to the care of a landscape architect.

At present, this altruistic civic worker is in Europe, for several months, to examine the best landscape improvements of the old world; anxious that no feature shall be forgotten in his plans.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"Service for All—and All for Service"

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HOLLYWOOD

THEY used to say Paris—but now it is "Hollywood"—when one wishes to express the idea of an exotic and fascinating center of activity. Hollywood is the city of the unreal—the Capital of the "Kingdom of Make Believe." To this point gravitate the world's most interesting and brilliant people.

Right in the midst of this delightful corner of the world is a comfortable and friendly old house, situated at the corner of two of the few quiet streets—St. Andrews and De Longpre Avenue. Over the doorway is a large announcement—"Community House of the Assistance League of Southern California."

Those identified with this Community House—like Dicken's famous "Cheeryble Brothers," are engaged in the cheering up business. Their purpose is to take the unconsidered and unwanted things—oft times used or out of style garments, or discarded household articles, and convert them into desirable objects thereby adding a little to the wealth of the community, or perhaps alleviating some urgent case of distress.

Then there is the Film Location Bureau, which is one of the busiest department's of the Community House. A great variety of beautiful homes, lovely gardens, business houses, as well as other points of atmospheric charm are listed with the Location Bureau, the financial returns in all instances being devoted to Charitable purposes.

Of course there is another side to this unusual organization—for instance the Gift Shop & Woman's Exchange, and the clever Millinery Department offer one a wide range in the selection of gifts, or an opportunity to satisfy the endless desire for something new and different in spring and summer hats. Confidentially, there are so many different things on hand that to enumerate them would be almost an endless task. But just come yourself and look things over—you won't regret the time required, and you will be most cordially welcomed.

In the event you are tired—or the luncheon hour is at hand—there is a wonderful "Studio Tea Room" where luncheon and afternoon tea are served daily except Sunday. Here you may enjoy delicious home cooked food in an atmosphere interesting as it is varied. Many famous figures in the Motion Picture World



THE COMMUNITY HOUSE OF THE ASSISTANCE LEAGUE, 5604 DE LONGPRE AVENUE, HOLLYWOOD

take their noonday meal here, and almost always there are visitors from far off corners of the earth who feel that to see Hollywood properly they should at least visit the "Studio Tea Room" once during their stay in Hollywood.

Be Sure to Visit the Studio Tea Room of the Assistance League of Southern California

5604 De Longpre Ave., Hollywood

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We specialize in delicious home cooked food. Special luncheon and Afternoon Tea served daily except Sunday.

Luncheon 75c

(Arrangements for special luncheon parties or afternoon Teas may be made by telephoning to the Community House.)

Inspiration comes from contact. Members of this unique organization find that their sensibilities are quickened—their vision widened and their capabilities developed through the many avenues of usefulness opened by the Community House. Everyone has something to bestow. It is a pity to permit the lovely accomplishments, the rare and delicate beauty that hands can achieve, to rust out in idleness and futility. In olden days the women wrought into exquisite fabrics the dreams that could never come true—longings that must be stifled and unspoken. Have they lost something out of life in the mad rush of today, and are they depriving others in this hurry?

It is unfortunate for the alert brain of a woman to be devoted only to care or to pleasure in personal pursuits when it could be turned toward rich inventiveness and thus find expression in some department of the Community House of the Assistance League of Southern California.



THE ALUMNI OF THE NATIONAL PARK SEMINARY WASHINGTON, D. C., AT LUNCHEON IN THE TEA ROOM OF THE COMMUNITY HOUSE OF THE ASSISTANCE LEAGUE

THE old order changeth. No longer can the dame of high degree follow her kind impulses and dispense charity to individuals who are in need. We are too democratic to allow it. We have our Community Chests, our Welfare Bureaus, our organized charities. And yet hearts are the same, the woman of leisure longs for the work in individual giving to those around her. Some regret the days when they took baskets of food to the poor and found themselves welcome and their generous impulses satisfied. Others cry out in their own loneliness for some other hearts to comfort, and others still would find joy in giving of themselves, their talents and their energies toward alleviating some suffering that appeals to them for individual assistance.

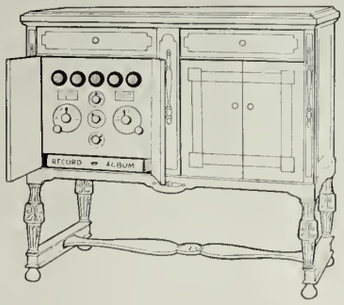
Here, in the great generous heart of the Assistance League such women, upon whom social emptiness has palled, may find a place for every kind impulse, every heart-felt desire to be useful to less fortunate sisters. Whatever talent one may possess is here offered opportunity to devote itself to one or more of the varied lines of work by which funds are raised or lessons given to "shut-ins" and untrained, enabling them to support themselves.

At this time the Membership Committee of the Assistance League is particularly active and it is their aim to enroll all those interested in the activities of the League. Membership is limited only by the personal interest of those who read this page—your name should be on the membership roster of the League—if it is not—won't you communicate with the Community House at once and indicate the classification of membership you desire:

Active Membership .....$ 5.00 per annum
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PAYING FOR QUALITY IN BONDS

By BURTIS C. ROGERS

THE investment of funds presents a problem to the individual that unfortunately is not always solved in the most advantageous way. The person with funds would like to place them where they will bring in a large return. Very often in following out this desire for a high rate of return, investors do not inquire sufficiently to make sure that the amount they are placing is well secured of itself. The craving for a high return is perhaps a natural one; but it ill behooves us to place money for a high rate of income, and not look into the security of the principal amount in a thorough manner.

When investors, whether individuals or an institution, buy a certain bond, they are buying and paying for certain qualities inherent in that bond just as much as they are when buying a pair of shoes or a suit of clothes. No one would think of buying a pair of mountain boots if he had no use for them, or of putting money into a fur-lined overcoat when a light top coat was the garment that suited the conditions. Mountain boots and fur-lined overcoats are articles of wear that have their peculiar appeal, and find their best place in the hands of those who can use them.

There are certain qualities that every bond or investment instrument possesses, and these qualities have to be bought and paid for, just the same as in any other commodity. The important qualities in a bond are these: Safety of the principal amount; yield, or income from the amount invested, and marketability, or the ease with which such an instrument may be turned into cash. The most important consideration is, of course, the safety of the amount invested, and this element in a bond should on no account be sacrificed to either of the other two. Though perhaps it might be more correct to say, that safety of principal should not be sacrificed to income, for it naturally follows that a bond, the safety of whose principal might be questioned, would not have any market at all. In the consideration of any particular investment, let the investor's first consideration be to make sure that the bond offered is absolutely safe as to principal, and then he can turn his attention to the other two elements, namely yield and marketability, and decide for himself as to which quality best meets with his particular requirements, remembering that both of these qualities, in a high degree, can very seldom be combined in any one particular bond. Is he one who is retired, and is dependent for his living on the amount of return he can get from his invested capital? Then he has practically no need to pay for the quality of marketability in a bond into which he may desire to place his funds, for by so doing away with this quality to a small degree, and not impairing the safety of his principal in the slightest degree, he can thereby get a higher rate of return.

An investor, of course, should keep a portion of his capital in securities that are readily marketable, simply as a precautionary measure, in the event that demand should arise for funds to be had in a short time. This must not be construed as meaning that investment bonds yielding a higher rate of return than bonds of an easily marketable nature have no market at all, it simply means that they are not as easily marketable, and should be sold on that basis. They are investment bonds, in all that the name implies. The principal is safe, the most important factor, a very favorable return is to be had, and the bond will be paid at par at maturity. The aim of every high grade bond house is to sell to clients such bonds as best suit their individual needs, and the investing public is gradually becoming educated to the investment of funds from a purely investment standpoint.

As the basis of any business transaction is confidence, it would be well for an investor to do his business with bond houses of recognized standing only, those who have built up their clientele through good times and bad, not expanding too rapidly when business was good, or feeling unduly depressed when bonds were not moving too rapidly. A house of this character is well founded, and any offerings that they may make are suitable for the funds that its clients have to invest. If the investor will then place his confidence in such a house, telling the nature of the funds to be invested, whether they desire an investment for income, or one that is easily turnable, the bond house will be in a much better position to serve them, and serve them intelligently.

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CALIFORNIA AS SEEN THROUGH THE EYES OF HER ARTISTS :: A SOUVENIR OF THE BILTMORE SALON, PREPARED FOR THE DELEGATES TO THE BIENNIAL OF THE FEDERATED WOMAN'S CLUBS, LOS ANGELES, CALIFORNIA LETTERS FROM SAN FRANCISCO AND SAN DIEGO

No. 54 **JUNE, 1924** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE



The Georgian Dining Room

The Serendipity Antique Shop

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Blackstone's
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Chinese lamps of various sizes in carved teakwood and painted silk, in the style illustrated, $15 to $40.

Gifts from MILNOR'S

ONE of the surprising features of this notable display of Oriental objects of art is the very low price.

—rich silks and embroideries, brasses, carved woods and ivories, cloisonne, jades, crystals, lamps, etc., purchased in China personally by Mr. Milnor. Otherwise such prices would not be possible.

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Pasadena, California

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
June 14—Long distance schooner race, Newport Harbor Yacht Club; California Yacht Club entertains other Southern California Yacht clubs for all classes.



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ANNOUNCES

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to
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About June Fifteenth, 1924

Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, is open daily from 10:00 to 4:00 p.m. except Wednesday afternoons. Open Sunday 2:00 p.m. to 5:00 p.m. Admission free. Opening June 3 and continuing through the month, Prints and Etchings from Czecho Slovakia will be shown. The exhibitions of the 1923-1924 season included the third annual exhibition of the California Water Color Society, in conjunction with the International Water Color show; The Seventh International Salon of Photography under the auspices of the Camera Pictoralists of Los Angeles; Fourteenth Exhibition of the California Art Club; Third International Water Color Exhibition; Architectural Exhibition of Residential sketches by members of the American Institute of Architects; International Printmakers' Exhibition; Exhibition of Painters and Sculptors of Southern California; Western Painters' Exhibition. Among the individual artists exhibiting were Loren Barton, John W. Nicoll, Conrad Buff, A. Phimister Proctor, Harold Schwartz, Anna Hills, Will A. Sharpe.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles will hold during June an exhibition of Costumes of all Ages, under the direction of Antonio Cosi. The American Bookplate Society announces an exhibition of contemporary bookplates to be held in July. The Museum presented several splendid exhibitions during the winter season, as well as continuing their educational work through lectures and well planned programs every week. Among the exhibitions were, the First Annual Exhibition of the Work of California Landscape Architects, First Annual Exhibition of Modern Handicraft; Third Annual Exhibition of the work of California Painters; Exhibition of the Sculptor's Guild of Southern California; an exhibition of Japanest art, including prints and art objects; Second Annual Exhibition of Junior Art, Exhibition by The Mask Makers of California, and the Butterfly Show. Dr. Charles Fletcher Lummis, the founder of the Southwest Museum, is the Curator of History.

THE Cannell & Chaffin Galleries have held a distinguished series of painting, etching and sculpture exhibitions during the past twelve months, thoroughly in keeping with the high standard this institution has taught the public to expect of it. Among others, the Hovsep Pushman exhibition of figure paintings and still life, with all this artist's rich oriental color and subtle character interpretation; the marines of William Ritschell, in whom California may boast the greatest American marine painter; and the landscape paintings of Chauncey F. Ryder and John F. Carlson, and Carl Blenner, great eastern painters, proved of particularly high quality.

Among the California artists, Marion Kavanagh Wachtel's beautiful watercolors, the Alpine and California landscapes of Edgar Payne, and the paintings of Hanson Puthuff, Paul Lauritz, Arthur Hill Gilbert and Haldane Douglas have been exhibited. In more modern vein, the Tahitian pictures of Helena Dunlap and the paintings of Adele Watson aroused great interest, and from time to time new works by Murray Bewley, painter of charming women, and fine examples of Blakelock, Murphy, Thomas Moran, Daingerfield, William Keith and other great artists have been exhibited.

In the Print Room, etchings by the French moderns, Rembrandt, Whistler, Meryon, Zorn, Seymour Haden, Muirhead Boue, D. Y. Cameron, D. S. MacLaughlan, Levy, Heintzelman, and such well known Western etchers as Loren Barton, Armin Hansen, Roi Partridge, Frank Geritz and Arthur Millier have made this gallery the local center for the best in prints.

THE twelve exhibits that have been shown at the Stendahl Art Galleries, Ambassador, Los Angeles, Vista del Arroyo and Maryland, Pasadena, during the season of 1923-1924, have maintained a high art ideal and have added much that is worth while to the art life of the community. The first interesting collection of pictures exhibited were those of Jules Page, vibrant canvases reflecting the atmosphere of the French peasant, and the beauty of Brittany landscape. Although a Californian by birth, Page has been for many years a Professor at Julien's, and has contributed annually to the Paris salon. The companion picture to the one, "Les Quai des Conti", exhibited here was purchased by the French government for the Luxemburg. Following the Page show came the canvases of Bruce Nelson, also a Californian, which were for the most part typical of Carmel and Monterey coast; with these pictures of California warmth and sunshine he also showed snow scenes and stretches of New York and Connecticut country.

Guy Rose, who perhaps is best known and best loved as a Californian, and as one of the best painters that the state has ever produced, exhibited seventeen paintings. Canvases which he painted in France while occupying a studio near Claude Monet at Giverny, and also those portraying California coast lines and the eucalyptus trees dear to California hearts. His picture, "Bowling along the Riviera," has just been presented to the Los Angeles Museum, the gift of Miss Cora Eschman.

Robert Vonnoh, nationally known portrait painter, gave much that was inspiring both in his portraits and in his French and American landscapes.

John Frost, son of A. B. Frost, whom one will recall as one of America's foremost illustrators, gave a small, but very lovely exhibit. Frost can paint eucalypti and the cottonwoods most charmingly, but he is best known for the desert country, which he knows best, loves best, and paints best. His canvas "Down from the Mountain Pastures", was one of the big pictures of the year, and was sold immediately.

In the paintings of Alson Clark and Orrin White, we found colorful Mexico and colorful California. Both artists made interesting results. Clark's Mexican picture, "After the Shower", won first prize at Southwest Museum last fall.

Eva McBride showed small, but delightful pictures at the Vista del Arroyo Gallery, Pasadena, colorful and imaginative they received much admiration. In them we recognized familiar scenes, at Catalina, Ojai, and Topango Canyon.

In the whimsical and fairylike exhibit of Harold Gaze, we were transported back into childhood's realm, and lived again with gnomes and fairies. Gaze is an Australian, and besides being an illustrator of exceptional merit is also a writer of children's books.

Emil Jacques, Flemish painter of note, whose pictures have been purchased by the Belgian government, completes the dozen worth while exhibits which Earl Stendahl has given us this winter. The Jacques exhibit is now being shown at the Ambassador Gallery, and is most excellent from every standpoint—as to subject matter, and to further that adage, "It's not so much what is done, but how it's done."

Following the Jacques exhibit, Los Angeles will have the opportunity of seeing a noteworthy collection of pictures by the greatest master painters—such men as, J. Francis Murphy, Emil Carlson, William Chase, Ralph Blakelock, George Inness, Gardner Symons, Louis Dessar, William Keith, Paul Daugherty, John H. Twachtman, Jules Dupre, Arthur Parton, Winslow Homer, Homer Martin, Thomas Scully, Gilbert Stewart, etc. These will be on exhibition at Stendahl's Ambassador Gallery.

THE first opening exhibition of the Painters of the West is scheduled to be held in the Galleries of the Biltmore Salon at the Los Angeles Biltmore Hotel beginning May 26th and continuing three weeks. A special feature of this exhibition will be three prizes offered by the artist members of the organization, thus giving their own prizes. These prizes will consist of the Painters of the West Gold Medal, carrying with it a cash prize of $400.00; a second prize—the Painters of the West Silver Medal; the third prize—the Painters of the West Bronze Medal. Following is a list of the present active members and of the invited contributors to the opening exhibition: Frank Tenney Johnson, Clyde Forsythe, Jack Wilkinson Smith, Maynard Dixon, Edgar A. Payne, Aaron Kilpatrick, Arthur M. Hazard, Max Wieczorek, George T. Cole, DeWitt Parshall, Hanson Puthoff, Charles P. Austin, Douglass Parshall, Carl Oscar Borg, Honorary Member, Thomas Moran of Santa Barbara (the Dean of Western Painters). Invited contributors are as follows: Robert Vonnoh, Benjamin Brown, Victor Huggins, Ernest Blumenschein, Alson Clarke, John Frost, Orrin White, Armin Hanson, Jean Mannheim, Franz Bischoff, Maurice Braun, John H. Rich, Joseph Kleitsch, William Wendt, Edgar Keller, Walter Ufer, Cornelius Botke.

CANNELL & CHAFFIN, INC., have offered the use of their galleries at 720 West Seventh Street to the General Federation of Women's Clubs during the Biennial Convention to be held in Los Angeles from the third to the fifteenth of June. If the offer is accepted, the Convention will hold an exhibition of the works of California Artists in the galleries and their lecturers will give talks on art during the exhibition. The exhibition is to comprise the works of California painters, sculptors and etchers, and it is expected that the Friday Morning Club will also offer its splendid Art Galleries to the Biennial. The combined galleries will be able to house a really representative collection of California Art, the nearness of the institutions making it an easy matter to visit both sections of the exhibit in a short space of time. Mrs. Randall Hutchinson and Arthur Millier, curator of the Cannell & Chaffin Galleries are ready to cooperate with the Local Biennial and the General Federation of Women's Clubs if the suggestion is approved.

Music—1923-1924

ALICE COLEMAN BATCHELDER presents the last of the series of the Coleman Chamber Concerts, Wednesday afternoon, 3:30, June eleventh, with the Seiling Quintet: Oscar Seiling, First Violin; Morris Stoloff, Second Violin; Allard de Ridder, Viola; Frans Lusschen, Violoncello; Alice Coleman Batchelder, Piano. This eighth concert closes a series of brilliant musicales, at which appeared The Seiling Quintet, The Zoellner Quartet, L'Ensemble Moderne, and the Los Angeles Trio.

THE summer season of symphony concerts at the Hollywood Bowl will open on July 8. Seventy and more players of the Philharmonic Orchestra already have been signed, with Alfred Hertz of the San Francisco Symphony Orchestra to direct. The concerts are to take place on the evenings of Tuesdays, Thursdays, Fridays and Saturdays.

LOS ANGELES is to have its own Grand Opera Company, which will give five performances of the highest type in the Philharmonic Auditorium next October. This was assured by an announcement made by the Los Angeles Grand Opera Association, of which Judge Benjamin F. Bledsoe is President, that the fund of $35,000.00 is fast nearing completion. A resident chorus, which has been training for more than three months, members of the Philharmonic Orchestra, and more than fourteen great stars from the Metropolitan Opera House, and the Chicago Civic Opera, will form the ensemble, and which will present Andrea Chenier, Manon, Traviata, Romeo and Juliet and Rigoletto. Gaetano Merola is General Director, Alexander Bevani, artistic director, and Merle Armitage is Business Executive. It is planned to make this a permanent season of operatic performances by and for Los Angeles, and the performances will set a new standard, according to those handling this great civic udenrtaking. The artists will include Benjamin Gigli, Claudia Muzio, Tito Schipa, and Giuseppe de Luca.

THE Pasadena Music and Art Association sponsored four concerts during the past season, presenting Jascha Heifetz, Ukrainian National Chorus, John McCormack, Harold Bauer, and Pablo Casals. These concerts were given in the Auditorium of the Pasadena High School.

CHARLES WAKEFIELD CADMAN and Princess Tsianina are in the East but expect to return to the Pacific Coast early in June and will appear in joint recitals.

THE Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, gave a series of four symphony concerts in Pasadena this season, all in the Raymond theatre.

THE Santa Barbara Community Arts Orchestra, Roger Clerbois, conductor, gave a Spring Series of six concerts, opening March 2.

THE Woman's Symphony Orchestra of Los Angeles gave two concerts during the season, at the Philharmonic Auditorium, Los Angeles.

THE Philharmonic Orchestra of Los Angeles, founded by William Andrews Clark, Jr., and conducted by Walter Henry Rothwell, closed the fifth successful season in April, during which fifty concerts were given in Los Angeles and about thirty-one concerts in other southern California cities. The Symphony Series were given on Friday afternoons and Saturday evenings, with a programme of fourteen each. Twelve Popular concerts were given on Sunday afternoons fortnightly. All the Los Angeles concerts were given in the Philharmonic Auditorium, Los Angeles. Six concerts during the season were donated to the school children of Los Angeles by Mr. Clark. The Symphony Series for 1924-1925 will open October 10, in the Philharmonic Auditorium.

THE Los Angeles Chamber Music Society gave twelve concerts during the season, on Friday nights, alternating with the Symphony concerts.

THE Fitzgerald Concert Direction, Merle Armitage, Manager, presented four distinguished artists during the winter: Sundelius, Nyiregyhazi, Renee Chemet, and Rosa Ponselle.

THE Behymer Philharmonic Series, Tuesday and Thursday evenings, and the Midwinter Series, were inaugurated by Frances Alda in joint recital with Lionel Tertis, and included Mary Garden, Guita Casini, Efram Zimbalist, Titto Schipa, Hackett, Lenvinne, Rubinstein-Kochanski, Anna Case, John McCormack, Emilio De Gogorza, the Duncan Dancers, and Amelita Galli-Curci. The Chicago Grand Opera Company was presented in March, including Mary Garden, Baklanoff, Chaliapin, Rosa Raisa, Lazzari, Marshall and Minghetti. The Midwinter course also included the famous Sistine Chapel Choir of Rome, the Ukrainian National Chorus, Anna Pavlowa with her ballet and orchestra, the Stuart Walker production, "The Book of Job", and the Tony Sarg Marionettes.

THE Auditorium Artist Series, management of George Leslie Smith, presented Moriz Resenthal, the San Carlo Opera Company, for two weeks, Maria Ivogun, and Max Rosen, Reinald Warrenrath, and Mario Chamlee.

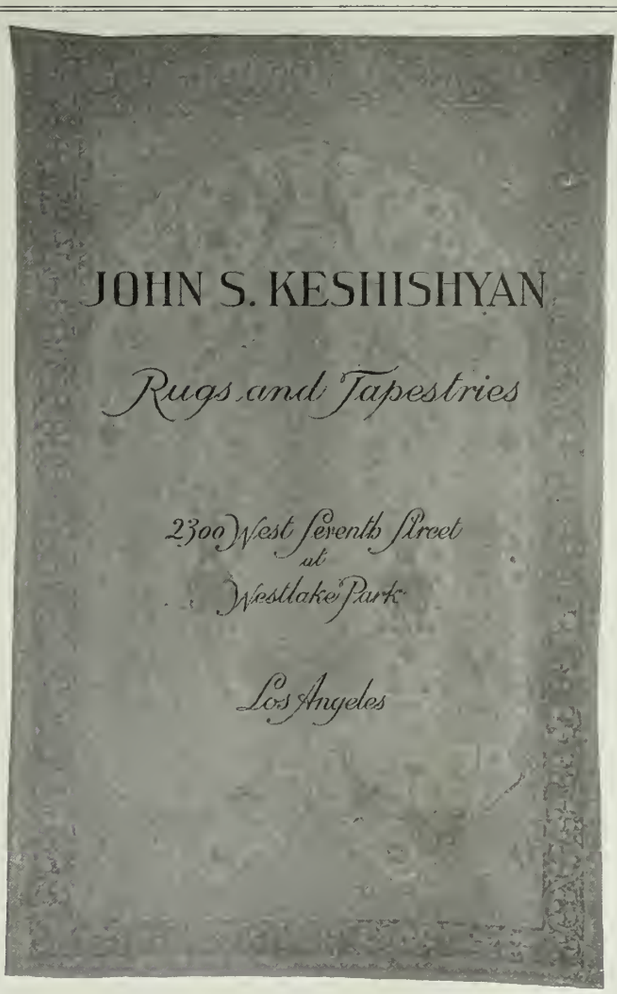
Announcements

COMMUNITY Dances, held under the auspices of the Drama League and with the Drama League members acting as chaperones, will begin the fifth season, June 13, at Tournament Park, Pasadena.

SANTA BARBARA School of the Arts, Frank Morley Fletcher, director, announces the Summer School, July 8 to August 30. The instructors in Graphic and Decorative Art are Charles Paine, A. R. C. A., Frank Morley Fletcher, and Carl Oscar Borg.

PASADENA Community Playhouse Calendar:
May 27-June 2: Fourteenth Annual Convention of the Drama League of America.
June 5: Second Annual "Kommunity Kapers" opens.

DOUGLAS DONALDSON announces a Summer School for the study of art in everyday life, from July 7 to August 15. The class will meet at 9 o'clock in the mornings of Monday, Wednesday and Friday, and is held at the Donaldson Studio, 4960 Melrose Hill, Hollywood, California.



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CONTENTS

	PAGE
"DESERT BLOOM," COACHELLA VALLEY.....*(A Painting by Kathryn W. Leighton)*	Cover Design
SOUTHLAND CALENDAR	4 and 5
THE BILTMORE SALON AND JACK W. SMITH.....*M. Urmy Seares*	7
GUY ROSE, WILLIAM WENDT, WILLIAM RITSCHEL	8
THE PEPPER TREE (Poem).....*Mabel Balch*	9
ALSON CLARK, ARTHUR MATHEWS, WILLIAM KEITH	9
CALIFORNIA SKIES (Poem).....*Clarence Urmy*	9
NIGHT ON THE MOJAVE (Poem).....*Ralph Hoffman*	9
CLYDE FORSYTHE, MAURICE BRAUN, MAUD DAGGETT	10
EDGAR PAYNE, JACK FROST, CHARLES RUSSELL	10
BENJAMIN BROWN, TOLLES CHAMBERLIN, OSCAR BORG	11
ORRIN WHITE, LOREN BARTON, HANSEN PUTHUFF	11
"DESERT BLOOM" (Poem).....*Gertrude Thomas Arnold*	12
OUR SAN FRANCISCO LETTER.....*Mrs. W. C. Morrow*	12
KATHERINE LEIGHTON, ARTHUR HAZARD, AARON KILPATRICK	12
SAN DIEGO LETTER.....*Hazel Boyer*	14
ON KEEPING THE SEVEN LAMPS BURNING.....*H. O. Sexsmith*	15
JUNIOR REDLANDS CONTEMPORARY CLUB.....*Ella May Barnes*	15
SPORTS BY LAND AND SEA.....*Ellen Leech*	18, 19
BULLETIN OF THE ARCHITECTURAL CLUB.....*C. A. Truesdell*	20
LAWNS (Continued).....*Allison Woodman*	22
MRS. THOMAS H. WINTERS, *President Biennial Board*	23
BEAUMONT'S CHERRY FETE.....*Aleyon Robinson*	24
INVESTMENT IN FIRST MORTGAGES.....*Burtis C. Rogers*	25
THE CLUBS AND ART ACTIVITIES	26
A NOTABLE AUTOBIOGRAPHY—REVIEWS.....*Louise Morgrage*	27
THE BULLETIN OF THE ASSISTANCE LEAGUE	28

This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

CALIFORNIA AS PRESENTED BY HER ARTISTS

By M. URMY SEARES

THE Biltmore Salon, recently established in the center of the busiest portion of Los Angeles, is the result of an alliance between Art and Business—both functioning in their highest forms. The latent spirit of the new city, feeling its way toward more adequate expression, inspires its many leaders to offer their best upon the altar of civic devotion, not only in personal sacrifice but in a search for that which seems to them most fitting. Art, punctilious and exacting, drives her devotees ever farther into the quiet of the country, to the untrodden byways, to mountain fastnesses and to the shore of the unfathomable sea. Yet, that which is born of this union of earthly beauty and the spirit of art must be accepted and acclaimed by all the people if it is to become the record of their attainment.

It is to acclaim the acceptance, by Los Angeles, of the work of her own artists that this article is written on the Art Salon of the Biltmore Hotel. For this first material recognition of our Art as a distinctive part of the very fabric of business is not a mere concession to the rising tide of appreciation of its value. It is this, and more, in that it has placed the paintings of its best artists in beautiful surroundings at the very gate of its marketplace. "Here," say the financiers and captains of industry, "here is what we want to say about California. Here is the most satisfactory way we know to introduce to our visitors and corresponding financiers the delight we ourselves feel in the joyous life we live on the Pacific Coast. On an equal footing, but expert in a different line from that with which we are ourselves familiar, we present to you our artists whom, we are proud to say, have here in California developed their power to record on canvas or in bronze and marble the beauty we all see and feel but have not the skill to formulate or the dexterity to produce."

Such a vital advance in art appreciation by a whole city is more fundamentally a quiet search for the best in art, than an exploitation of any favorite artist. Excepting through their works the painters and sculptors of California are practically unknown to their neighbors. This is, perhaps, as it should be. Heirs of all the ages, the artists of today can learn the elements of their technique from the schools about them and go on learning from each other as they work. Only those who have stopped learning and have standardized their product are doomed to sit by their own roadside-booth to barter, while their comrades in art carry on. For Art is a jealous mistress and brooks no sacrifice to Mammon. Great are her rewards to those who follow where she leads; for, ever she leads a race upward through its artists, its spiritual leaders, and to those who seek first this gate to the kingdom, all material things necessary shall be added as they go. "Blessed," indeed, "are those who forget self" in the pursuit of truth that they may record it for others. That "they shall inherit the earth" and its fulness is no mere burst of rhetoric. Theirs *is* the Kingdom of Heaven on Earth if they but have faith to enter it.

Through the streets of Florence the people marched in a great procession carrying a painting by the best artist of their time to place it in the temple. Being the expression of their own highest



THE DASHING WAVES OF THE BLUE PACIFIC ARE HERE PRESENTED TO GREET OUR VISITORS. SUNLIT ROCKS, ONE OF MANY MARINES PAINTED BY JACK WILKINSON SMITH WHO HAS CONQUERED THE DIFFICULTIES AND MASTERED THE TECHNIQUE OF ART STUDY WITHOUT GOING TO EUROPE, AND REPRESENTS TODAY THE BEST WHICH LOS ANGELES, UNAIDED, HAS PRODUCED IN HER GROUP OF LANDSCAPE PAINTERS.



Guy Rose



William Ritschel



William Wendt

thought and feeling, a really good work of art is recognized by the laity and given its meed of praise. For as Tennyson said, "we needs must love the highest when we see it."

Those who give us opportunity to see the best are therefore our leaders in a deeper sense than those who interpret the divine fire merely because they must for their own satisfaction. Theirs also the responsibility to see that only the best is upheld as our model and only the good, the beautiful and the true is allowed to enter the temple of art.

Just as Los Angeles Architects have, by means of The Allied Architects' Association—a business organization—rescued our civic architecture from the banal and the ignorant; so has this new association of painters and business men rescued our art standard from the pettiness of selfish interests and by sacrifice of self set it clear cut and shining in the midst of the city. Rallying to these standards will come the finest elements in our present civilization.

The President of the Biltmore Salon is Mr. Marius de Brabant of the Southern Pacific Company, a connoisseur of art and leader in civic development. Mr. James R. Martin, of Frick and Martin, is Vice-President, and Mr. E. E. Leighton, attorney-at-law, is Secretary-Treasurer.

Mr. Jack Wilkinson Smith, who first conceived the idea, has with these men and his brother artists thus set art on a pedestal in Pershing Square, and deserves the gratitude of all painters and sculptors and lovers of art.

WILLIAM KEITH, 1832-1910, (Right) painted in Berkeley, the classic oaks of our State University Campus as well as the grandeur of Yosemite, and was the first California painter to wrest recognition from the effete East.

WILLIAM RITSCHEL, Carmel-by-the-Sea, California, has, by his Pacific Marines, won a place among the great American painters of the sea.

GUY ROSE, whose painting, On Point Lobos, heads this column, was born in the Southland of California, had his training in France and returned to his native State to interpret her beauty. He taught in the Stickney School and still lives in Pasadena.

WILLIAM WENDT is our first A. N. A. He was self trained in Europe, and painted there in England whence he came to depict California's arroyos, hillsides and shore line, and create imaginative, decorative paintings. He should be called from his retreat at Laguna to paint the murals in our new civic buildings.

The Cover Plates

DESERT BLOOM

Dedicated to Mrs. Kathryn Leighton

By GERTRUDE THOMAS ARNOLD

Oxnard, California

A study in purples at set of sun;
A creep of shadows when day is done;
A spot of blue sky showing still
Away beyond the sheltering hill;
Rocky ridges toward the West,
Like sentinels standing on a crest.
The lure of the desert written there
By one who felt its beauty fair.

Life may seem barren and hard to you.
Lo, e'en from the desert, this promise true!
Think you there are places 'that God forgot'?
Look on this scene and believe it not.
God watches o'er every hill and plain,
And in due time He giveth rain.
There is no desert, no death, no gloom.
Canst read that message in "Desert Bloom"?





THE MISSION SAN JUAN CAPISTRANO, OCEANSIDE. BY ALSON CLARK

THE PEPPER TREE

By MABEL BALCH

We owe a debt of loveliness to that Franciscan padre
Who, within the Mission of San Luis Re de Franca,
Planted first the pepper tree, an immigrant
From famed Peru or from his native Spain.
More than a century has passed: the crumbling walls
Of the deserted patio are shaded still
By the same ancient tree, grown gnarled and great,
Mother of all its kind in California.

Along these fabled shores the tree's unnumbered offspring
Droop graceful branches, hung with rosy pendants:
On roads far-reaching stand apart in feathery green;
Upon the city's streets they cast by day
Their light and shade of beauty; by night
Hang over pearly globes of incandescence
Rich jeweled scarves of lacework: moon shadows
Give to grim, bare walls the tracery of their loveliness.



AFTERNOON SIESTA, UNDER THE PEPPER TREE, PASADENA, PAINTED BY ALSON CLARK.

ALSON CLARK has so identified himself with the paintable parts of California that although but lately come from the Atlantic Coast he is hailed as a Californian in the world of art. Quick to recognize talent in our young art students he has sent many an art patron to other studios where good California landscapes may be found. In Pasadena's Art Students' League, now under the guidance of Mary Allen, one of our excellent miniature painters, Mr. Clark has been the inspiration and thoroughgoing critic for several years. His own prolific work is sold largely by Macbeth in New York, but may also be seen in his studio-home in Pasadena or at the Biltmore Salon.

ARTHUR MATHEWS was for many years the Director of the San Francisco Art School, and his influence on the art of the state has been greater than that of any other one man.

Trained as an architect, he practiced his profession in Oakland and later spent eleven years in Paris studios painting and studying. His works are simple in mass and rich in color as that of the Venetians. His murals are to be found in the State Capital, the Oakland public library and in banks and semi-public buildings of San Francisco.



THE SPANISH OCCUPATION OF CALIFORNIA FORMS A ROMANTIC SUBJECT FOR OUR PAINTERS AND HAS BEEN USED IN THE SERIES OF HISTORICAL MURALS ON THE WALLS OF THE STATE CAPITOL AT SACRAMENTO, CALIFORNIA. ARTHUR MATHEWS, MURAL PAINTER.

CALIFORNIA SKIES

By CLARENCE URMY

California skies!
Balm for the eyes!
Where orange groves or redwoods rise;
By Shasta's snow, Diego's sand
Or old Diablo's dreamest land;
By San Francisco's Bay so blue,
Or down some cypress avenue
Near Monterey; by lake Sierra-rimmed,
Or yet afar in valleys vineyard-trimmed;
On plain where Ceres waves her wand,
Or where Pomona fond
And all her train in foothill orchards drowse
Under low-bending boughs—
Look up!
And from the turquoise cup
Drain dreams and rest!
Ah, none so blest
As one who weary of life's endless quest
In this fair meadow poppy-pillowed lies
Day-dreaming 'neath these California skies—
Balm for the eyes!

From A California Troubadour
A. M. Robertson, Publisher,
San Francisco.

Night on the Mojave

The pale blue ranges fade into the night,
The dark and empty spaces of the sky
Are frosted now with myriad points of light;
A cool and noiseless wind flows softly by.

And as from out some barren-seeming husk
A radiant flower of night escapes,
The sullen hills and gaunt distorted shapes
Of trees, are softened in the deepening dusk.

The rocks that quivered till the day's release
And all the intolerable waste of sand,
Become the abode of beauty and of peace,
The desert changes into fairy-land.

—RALPH HOFFMAN,
Carpinteria, California.



ONE OF CLYDE FORSYTHE'S BEAUTIFUL DESERT PAINTINGS—MOUNT JACINTO AT SUNSET. ON VIEW AT THE BILTMORE SALON.



CALIFORNIA MOUNTAINS, A PAINTING BY MAURICE BRAUN OF SAN DIEGO NOW HUNG IN THE ASSEMBLY TEA ROOM, LOS ANGELES, BY COURTESY OF CANNELL AND CHAFFIN GALLERIES.



WALL FOUNTAIN, MAUD DAGGETT, PASADENA, SCULPTOR.



TAHQUITZ CANYON, IN THE POSSESSION OF MRS. FRED. BAKER. A NOTABLE PAINTING OF THE YEAR BY JACK FROST, PASADENA, WHOSE BEAUTIFUL DELINEATION OF CALIFORNIA'S COLOR IS MAKING HER BLUE MOUNTAINS FAMOUS.



MONTEREY CPYRESS, BY EDGAR PAYNE, NOW IN EUROPE, BUT EXHIBITING IN LOS ANGELES. COURTESY OF STENDAHL GALLERIES.



MOUNTAIN DEER, A SMALL BRONZE BY CHARLES RUSSELL, SCULPTOR AND PROLIFIC PAINTER OF COWBOY PICTURES.



CUPBEARER, BY TOLLES CHAMBERLAIN, PAINTER, SCULPTOR

RIGHT: A PAINTING OF SNOW-CAPPED MOUNTAINS AND RICH, FERTILE VALLEY AFTER THE RAIN. BY BENJAMIN CHAMBERS BROWN THE MOST POPULAR AND BEST BELOVED PAINTER OF LANDSCAPE SOUTHERN CALIFORNIA CLAIMS. THE LIST OF HIS PAINTINGS SHOWS THE STATE IN ALL ITS BEAUTY.



RIGHT—THE SPANISH DANCER. LOREN BARTON. MISS BARTON WAS TRAINED IN THE SCHOOLS OF LOS ANGELES AND IS NOW IN NEW YORK. HER ETCHINGS HAVE ALREADY MADE A NAME.



CARL OSCAR BORG HAS MADE HIS FAME BY HIS PAINTINGS OF INDIAN PUEBLOS AND DESERT SKIES. STORM OVER THE MESA.



A PAINTING OF RARE BEAUTY BY ORRIN WHITE, PASADENA, SHOWS HIS CHARACTERISTIC MOUNTAIN COLOR AND GRACEFUL SYCAMORES.





A PAINTING OF HIS SON, BY ARTHUR M. HAZARD, BILTMORE SALON, LOS ANGELES.



A CALIFORNIA LANDSCAPE BY HANSEN PUTHUFF, A STRONG PAINTER WHOSE WORK IS REPRESENTATIVE OF THE BEST IN CALIFORNIA SCENERY, AND A GREAT FAVORITE IN EXHIBITIONS AND CLUBS.



SAN FRANCISCO LETTER

By MRS. W. C. MORROW

"Serene, indifferent of Fate,
Thou sittest at the Western gate;
Upon thy height, so lately won,
Still slant the banners of the sun;
Thou seest the white seas strike their tents,
O Warder of two Continents!
And, scornful of the peace that flies
The angry winds and sullen skies,
Thou drawest all things, small and great,
To thee, beside the Western gate.

"Drop down, O Fleecy Fog, and hide
Her skeptic sneer and all her pride!
Wrap her, O Fog, in gown and hood
Of her Franciscan Brotherhood.
* * * * * * *
Then rise, O Fleecy Fog, and raise
The glory of her coming days;
Be as the cloud that fleets the seas
Above her smoky argosies."

FRANCIS BRET HARTE.

COULD the shade of Bret Harte have visited San Francisco from the spheres he would have found the city he admired and loved wrapped in a mantle of sapphire and silver these balmy refulgent days of Spring. Occasionally a soft filmy cloud of white has tempered the brilliant warm sunshine, and gentle zephyrs have wafted the fragrance of flowers, blossoming trees and glossy shrubs. The eucalyptus trees—some with plumy cardinal blossoms, others with creamy white tassels, the yellow of the acacias, the soft radiance of the hawthorne, the flowering almonds, the snowdrops and their companion spheres—the snowball (called the Guelder rose by our English cousins), and in Golden Gate Park the gorgeous spectacle of the immense rhodendrons and azaleas, lend variety to the sunken garden in front of the Conservatory with its Persian carpet of monkey-faced pansies and deep blue violas. The Park has been a riot of color and life and has been thronged with visitors and tourists. Down town, Union Square makes a lovely garden for the St. Francis with its beds of flowers, the glossy green of the ornamental shrubs, with high overhead the gleaming shaft that commemorates Admiral Dewey's victory long ago at Manila Bay.

Far up on Nob Hill is the stately Fairmont, the edifice enhanced by gay parterres of flowers in their verdant setting. The Fairmont is a favorite family hotel because it is a trifle remote from hum of traffic and the busy whirl which surrounds the Palace and St. Francis Hotels. Across from the Fairmont is the brownstone edifice that was once the home of Flood the bonanza king. Now its formal garden lures the members of the Pacific Union Club to its quiet retreat. Lying next to it is the small chaste Huntington Park and directly across are the Huntington Apartments which dominate the Hill, almost dwarfing the Stanford Court Apartments and the many others that have sprung up on the renowned spot. Palatial apartment houses are to be seen on every eminence. The crypt of Grace Cathedral is on Nob Hill, and is a vital reminder of what it is hoped will rise there some day. It is a great pity that the Cathedral cannot be an accomplished concrete fact during Bishop William Ford Nichols's lifetime. Fervent petitions ascend daily and hourly for his recovery. He lies seriously ill at St. Luke's Hospital. Would that some generous hand might donate a sufficient sum to make his dreams come true.

The skyline of San Francisco is rapidly changing. It is not alone in the busy marts that skyscrapers rear themselves into the sky, bu tin the restricted residence districts tall apartment houses are taking the place of former mansions.

Dropping down the steep hill one finds the grim forbidding Hall of Justice. In front of it is Portsmouth Square. It is bright with flowers and ornamental shrubs and from dawn until nightfall its lawns and benches are filled with a cosmopolitan crowd. Above it towers Chinatown and beyond is a small square under the shadow of the magnificent church of St. Peter and St. Paul. This too has its quota of loungers. The trees form a foreground for the stately edifice.

St. Peter and St. Paul's Church dominates the Italian Quarter. Its towers, with their gilded crosses may be seen from the Marin shore just as St. Ignatius Church dominates the district toward Twin Peaks, and its towers and beacon lights may be seen far out at sea. These lights were dimmed during the War and are not lighted now.

April and May have been given over to club braekfasts. Almost every day in the week some club has a delightful breakfast, and new officers are being elected. Some heartaches by disappointed candidates, but for the most the elections have been harmonious, the defeated ones accepting the fiat gracefully. One of the most brilliant luncheons was given Saturday, May 3, in the ball room of the Palace. The vast room was filled with tables which held eight, or ten, or more. It was the occasion of the Speech Arts Forum, and an all-day session was held with an intermission for luncheon. Mrs. Wilda Wilson Church, the President, is well known in southern California—her father, Judge Wilson—lives at Ojai—Mrs. Church was charmingly gowned and presided with grace. It was delightful to a lover of correct English to hear the enconiums on the art of Speech. Miss Cora L. Williams of the Williams Institute was at Mrs. Church's right; Mrs. Charles Sedgwick Aiken, the novelist, was seated at the President's table; Mrs. N. Lawrence Nelson, President of the Pacific Coast Women's Press Association, was an honored guest. Mrs. J. D. Jessup, of the President's Assembly, was also an honor guest as were Mrs. Ella Sterling Mighels, Mr. Newmark, who has an M. E. (Master of English) after his name, and



THE FRIDAY MORNING CLUB, LOS ANGELES. A PHOTOGRAPH BY MARGARET CRAIG, BY COURTESY OF MRS. RANDALL HUTCHINSON, WHO ACCOMPLISHED THE LONG, ARDUOUS WORK OF BUILDING THIS GALLERY.

many others distinguished in various ways. The late W. C. Morrow was paid a beautiful tribute by Mrs. Church who was a faithful friend, and Mrs. Morrow rose in acknowledgment of her husband. Ethel Cotton, Mrs. Conroy and others helped make the affair a success. Channing Society of the Unitarian Church had a splendid breakfast; also To Kalon, Cap and Bells,—the list is too long to mention all of the brilliant assemblages that have engaged the attention of clubwomen. The dominant feature of club gatherings of late has been the Biennial Convention which convenes in San Francisco's sister city, Los Angeles, and to which every club has contributed financially. The Biennial is a national affair and California is the hostess, and it is beautiful to see the amity that exists. When San Francisco had the Biennial in 1912, Los Angeles gracefully did her share in welcoming the guests from all over the Nation, and San Francisco is reciprocating generously and graciously. Carefully selected delegates and alternates are to attend, as well as many who love and enjoy these splendid gatherings. California will display her wealth of charms, and doubtless the floral exhibit will repay any effort, for the gardens of southern California are beautiful and Los Angeles has much to offer in the way of entertainment.

The Presidents Assembly, a unique organization of past presidents, and which holds meetings every three months has chosen Mill Valley for its Spring Festival. Mill Valley Outdoor Art Club will be the setting for the midsummer luncheon, and as these affairs are always eventful a large attendance will partake of the hospitality at the artistic club house. Mill Valley is a popular suburb of San Francisco. Its diversified scenery, dense wooded hills, small level valleys, pretty villas clinging to steep hillsides, mountains, trees, sea and sky with hoary Mt. Tamalpais with the sleeping Indian maiden guarding the hamlet, make it a place of charm. The wild flowers are blooming, birds are singing, "God's in His heaven, all's right with the world." Miss Christine Hart was the founder of the Presidents Assembly.

Boys' Week was universally observed and the manly chaps who took over the work and management of the city were dignified and reserved. The parade was hours in passing. It started from the Embarcadero at two o'clock, and at four boys were still marching from the Ferry Building to the Civic Center. One didn't realize that there are so many boys in the world. "We march, we march to Victory." The future citizens are passing, and many a lusty cheer greeted them as with dignified precision they passed the enormous crowds that lined the curb. Boy Scouts, dark skinned Italians, energetic native sons from Chinatown, olive-faced boys from Japan,—the Boy Scouts were preceded by a platoon of police and followed by gayly decorated floats indicative of the various industries in the schools—mechanical studies, manual training and so on. A platoon of R. O. T. C. from the Training Camp at Del Monte marched to the enlivening strains of "Madelon." Platoon after platoon with the colored scarves of their division, newsboys, dark-eyed orientals, boys from every grade and walk of life, their gay pennants, emblems, flags, The Flag—The Star Spangled Banner of our country, the splendid bands, the singing, the yells, and one may be sure every boy tried his best to outyell the other—all made a colorful pageant. The boys were a manly lot, vibrant with life, yet bearing themselves with a conscious dignity as behooved the occasion. All hail to these boys who will soon take a hand in the ship of State.

Monday, May 12, was given over to Music Week, and pupils from all the city schools vied with one another in the glory and rhythm of song. Splendid programmes had been arranged and the different squares and parks had a quota, and at the Civic Auditorium there was a marvelous entertainment. There were 300 concerts during Music Week. Every day there were concerts at schools, factories, shops, clubs and shipyards. Seven races were to participate. There were lads of Scotch descent, Hawaiian, Welsh, Negro, and of course folk songs sung by Americans. Union Square featured a daily concert at noon, and it was under the auspices of The California Federation of Musical Clubs. Mrs. Lillian Bermingham is the President and a Convention was held in Hotel Claremont, Berkeley. Since the organization two years ago it has grown to a membership of 127. Mr. Alexander Stewart of Los Angeles was eagerly welcomed and responded with graceful greetings. Sacred concerts were given on Sunday and the Parochial Schools of San Francisco joined in a special day service.



JACK WILKINSON SMITH HAVING ACCOMPLISHED THE TASK OF ESTABLISHING A GALLERY IN THE CENTER OF BUSINESS, HAS RETIRED TO HIS LOS ANGELES STUDIO TO PAINT.



EUCALYPTUS BY THE SEA, BY AARON KILPATRICK, A STRONG PAINTER



RICHARD MILLER PAINTED ONE WINTER IN PASADENA AND THE BEAUTY AND DELIGHTFULNESS OF HIS FIGURES IN THE SUNSHINE AND SHADOWS IS WITH US STILL IN SEVERAL PAINTINGS, NOTABLY THIS—"THE PRINCESS OF THE LAND OF SUNSHINE" IN THE PRIVATE GALLERY OF MR. AND MRS. ALLAN BALCH, THE BILTMORE HOTEL, LOS ANGELES.

OUR SAN DIEGO LETTER

By HAZEL BOYER

THE San Diego Woman's Club sends greetings to the Biennial through the souvenir edition of the Southland. Its president, Mrs. A. C. Stuart, says her club has just celebrated its thirty-second anniversary. It has long been a factor in the civic, philanthropic and cultural activities in San Diego. Its membership of 500 women with its departments of Arts and Crafts, Art and Travel, Books and Conversation, Civics and Economics and Drama—also a junior department growing up, has outgrown its pleasant clubhouse and is now planning a beautiful new home.

The San Diego Business and Professional Woman's Club is keenly interested in the Biennial and all matters pertaining to women's clubs and women's lives. Miss Annette Allen, secretary to Mr. John D. Spreckels, is president of the club. She says they are the group of women who happen to be conducting their businss of life outside, instead of in the home; that the business women have the same desires, the same ideals, and the same readiness to work for all that means better living. When asked what the club had found the most inspiring activity during the past year, Miss Allen said the establishment of a vocational placement bureau. This movement tends to place the right applicant in the right position to the mutual advantage of the employer and the employee. They feel that women seeking employment have been unfairly exploited, both from the point of view of fee and personal fitness. The Business and Professional Womans Clubs all over the United States are fostering the movement of the vocational bureau with the hope of bettering this condition.

The Friends of Art (organization) have inaugurated a series of Sunday afternoon teas for their summer program. They are held at the Art Center in Balboa Park on the first Sunday of each month, from 4 to 6 o'clock. There will always be exhibitions of sketches and discussions over the tea cups. The first of the series was devoted to thumb box sketches, particularly to those of Alfred Mitchell's small canvases done while abroad recently on his scholarship tour won at Pennsylvania Academy.

The San Diego Art Guild has had two of a series of lectures on art appreciation sent out by The American Federation of Arts. Both were given by Mr. E. E. White.

The most important exhibition at the Museum Art Gallery is a collection of architectural drawings and photographs of homes and buildings characteristic of the West. The Southern California chapter of the American Institute of Architects has collected this exhibition, which has an especial interest for all who want to see evolve a truly California architecture. The Friends of Art are responsible for this exhibition being brought to the museum.



THE TOWER AT BALBOA PARK, A MONUMENT TO THE LATE BERTRAM GOODHUE, ARCHITECT.

The Little Gallery will have a new home for its first birthday. Beatrice de Lack Krombach owner and manager of this thriving institution has purchased a property on Fourth street which she plans to remodel and equip as a modern fireproof gallery.

San Diego has just made a most fortunate step in her career by again employing John Nolan, noted city planner, to submit ideas for making the city more beautiful. Seven years ago Mr. Nolan planned some of the loveliest streets that now wind through the residential district of San Diego. He has been making a survey from an airplane which he declares tremendously impressive for revealing the great opportunities of developing on strikingly beautiful lines. Whether or not he realized it, Mr. Nolan's plans strike a compromise that should settle the sarcastic war which has waged for years between the factions of "the geraniums" and "the smokestacks." He consigns the smokestacks to the section of the waterfront ranging southward from the foot of Broadway away around to National City, while the geranium may border the walks and driveways of a beautiful esplanade to skirt the bay from Broadway northward to the end of Point Loma. The drawings show a yachting basin and an outdoor swimming pool on the esplanade.

The continuation of Laurel street to the bay, Mr. Nolan feels to be an important item, as it will connect the city's two greatest beauty spots, Balboa Park and the bay.

Recently a letter appeared in the San Diego Union giving the impressions of a visitor to the city concerning many features which seemed characteristically San Diegan. He noted with enthusiasm the names given to the streets which are in honor of the birds and trees of the locality, alphabetically arranged so that strangers very quickly learn to anticipate what street is next. He was much amused at San Diego's fondness for odd names of places of business, those that he thought most cubistic or futuristic being hateria, preventorium, cleanitorium, grocerteria, shoe-hospital, breadery and pantorium. He felt the tang of an exotic atmosphere among the date-palms, pepper trees, citrus orchards, eucalypti, olives, figs and loquats; the occasional "Aquí se habla espanol" business sign and frequent chatter of the Castillian tongue along with so much Spanish architecture completes the illusion of a foreign atmosphere which is overcome by the unequivocally American hearts of the people. He loved the historical background of San Diego and most of all the utter lack of snobishness in the social life here.

This alert visitor to the city hit upon a point that pleases many when he discovered the fact that snobbery does not thrive here. The reason is because so many San Diegans are people who "do things," either creative or constructive, and because so many of them are delighted in being round pegs in round holes. He spoke of John D. Spreckels as being a "remarkably unostentatious man in his daily life, whether host at a big banquet or

(Continued on Page 23)



MRS. EDWARD E. LEIGHTON, PAINTER AND CHAIRMAN OF THE ART COMMITTEES OF SOUTHERN CALIFORNIA WOMEN'S CLUBS. MRS. LEIGHTON HAS DONE A FINE PIECE OF WORK IN ORGANIZING ART STUDY IN A FUNDAMENTAL WAY.



JEAN MANNHEIM, TO WHOM MANY A PAINTER IN SOUTHERN CALIFORNIA OWES MUCH BECAUSE OF HIS FRIENDLY BUT SEVERE CRITICISM. HIS HONEST OPINION AND HIS STRONG SENSE OF RIGHT. IN HIS STUDIO IS A PORTRAIT OF JOHN BURROUGHS JUST FINISHED. IN HIS PASADENA STUDIO ARE ALSO BEAUTIFUL LANDSCAPES.



JNO. McENTEE BOWMAN, PRESIDENT OF THE BOWMAN SYSTEM OF HOTELS, MASTER OF THE FAIRFIELD COUNTY FOX HUNTS, DIRECTOR OF THE HORSE SHOW ASSOCIATION, AND OWNER OF THE WESTCHESTER BILTMORE COUNTRY CLUB, IS NOW ON HIS FIRST VISIT TO THE LOS ANGELES BILTMORE. HE WILL MAKE FINAL ARRANGEMENTS FOR THE NEW ADDITION TO THE HOTEL WHILE HERE.



FORMING THEMSELVES INTO A FRIEZE THE CHORUS OF THE GREEK PLAY "ELECTRA" POSED FOR MISS MARGARET CRAIG IN A BEAUTIFUL GROUP, WHICH MADE EVEN THE BACKGROUND OF THE CITY CLASSICAL IN ITS WHITE LEVEL LINES. MISS EVELYN THOMAS IS THE DIRECTOR OF THE PLAY GIVEN BY THE STUDENTS OF THE UNIVERSITY OF CALIFORNIA, SOUTHERN BRANCH, IN 1922.

ON KEEPING THE SEVEN LAMPS BURNING

By HAROLD O. SEXSMITH, A.I.A

THE SOUTHLAND is growing with the swiftness of the wind. Last year there were, according to the records of the City Planning Commission of Los Angeles, an average of about twenty-seven new subdivisions created in the metropolitan area every week during the year just closed. To comprehend the meaning of this, one must visualize miles of streets, thousands of houses, stores, churches, schools and all the innumerable structures which go to make up a modern American community. There was some form of a plan, good, bad, or indifferent for each of these new structures. At least a part of these plans represent the thought and training of a certain group in a great basic industry. This group is composed of highly trained professional men. Their names are seldom if ever known to the man in the street, although he sees and enjoys the beauty in their handiwork on every side. The sympathetic hand of the architect has touched life all about us and has injected a beauty and an individuality into California which is known and recognized by all who have visited this twice blessed land.

It is agreed that the most beautiful and vitalistic work in domestic architecture is to be found in Southern California and in the extreme Eastern States. This sentiment, which was expressed by the President of the American Institute of Architects on a recent visit, did not come by chance. There are several groups of devoted men here who have given freely of their time and energy to the upbuilding of a general appreciation of good architecture. The newspapers have greatly aided these groups by opening their pages to them to discuss various phases of this great profession. As a result of persistent propaganda from *California Southland* magazine, the newspapers of Southern California stand almost alone in this policy and have had a real part in the creating and raising of standards of appreciation of good architecture.

First of these groups of architects should be mentioned the Southern California Chapter of The American Institute of Architects. Membership in the Institute is similar to the American Bar Association or the American Medical Association. Through its efforts laws have been passed to control the practice of architecture in many states. Tenement house laws, city plans, zoning, industrial housing, are all phases of economic life in which this organization or its members take a vital part. The business side of building has been greatly standardized and proper precedences have been established by them on the legal phases. The Institute through its Structural Service Bureau is constantly studying and making available to its members, data on the proper uses of vast numbers of building materials. Among the architects in the Southern California Chapter are many whose names are known throughout the country because of their great ability. One of these men is Mr. Reginald Johnson, whose beautiful domestic architecture was awarded the highest honors at a recent convention in Washington, D. C. Another man well known and loved in the profession is Mr. Myron Hunt, whose dynamic personality is a constant inspiration to the younger men and whose work will for years to come influence a higher appreciation of good architecture. There are many others whose names might have been chosen for mention with equal propriety, for the amount of beautiful architecture being created here by all of them is of an artistic standard higher than in most other parts of the country.

The second group, which is also composed of members of the American Institute of Architects but not a part of it, is the Allied Architects' Association of Los Angeles. This Association was organized in the summer of 1921 by a group of thirty-three architects. The membership has now grown to about sixty or seventy. They are all men of the highest professional ideals and their reason for willingness to submerge their individual interests can best be expressed by a quotation from the By-Laws of their organization, "The paramount purposes of this Association are to advance the art of architecture, and by professional co-operation and collaboration of all its members, secure for and provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost." All the gains of the Association are expended for the betterment of and appreciation for architecture. These expenditures take the form of creation of comprehensive library facilities in architecture and the allied arts, the providing of meeting rooms and educational facilities for draftsmen, public lectures and exhibits, the encouragement and assistance of crafts allied to architecture, in fact all worthy activities which might be included in a broad and comprehensive program of the general appreciation of good architecture.

The germ of this splendid idea rested first in the mind of one man. It is to him that the credit for its realization must go. It is mostly due to his wise counsel and kindly spirit in the early day of its existence that the Association can now claim the confidence and hearty co-operation of scores of men both in and out of public office. The name of Edwin Bergstrom is known and loved by men throughout the entire country. He has been the means of creating for Southern California an enthusiastic band of architectural Allies who have already in the short space of less than two years deeply influenced the character of our public architecture. It is to be hoped that the splendid spirit of unselfish co-operation he has injected will continue for years to come, for it has already been the means of lifting public architecture out of the realm of sordid politics and freed it from all bonds except those of beauty and substantial building.

The present decade has been marked as one which has seen some of the greatest advances in the aesthetic phases of the art of architecture. To the "arditi" of the profession, as the Italian would call them, belong much of the credit for this renaissance. The Architectural Club of Los Angeles is composed of such men. Its membership numbering well over one hundred and fifty, boasts the names of young architects who already are known nationally for the beauty of the structures they have designed. Scores of them besides their university training, have studied abroad for periods of from a few months to three or four years. Many of them are draftsmen in some one of the many offices. Their names are seldom known outside of the profession, but the stamp of their genius and their love for the greatest of the arts is leaving its impress upon our Southern California hillsides and valleys.

All of these groups have but one ideal. They labor patiently, quietly, day by day, meeting many discouragements, but already their efforts are beginning to bear fruit, for the name of California has gone out to the world as the "custodian of beauty." Here the Seven Lamps of Architecture are burning brightly.

JUNIORS, REDLANDS CONTEMPORARY CLUB

THE Contemporary Club of Redlands contains, perhaps, the most interesting department of any club in the Los Angeles district, particularly now in this Age of Youth. Seven years ago, in June, 1916, the advisability of training junior members to carry on the work of the club was brought to the attention of the members by Mrs. J. A. Kimberly, the president, who worked out such a successful plan of organization that within a few weeks the membership was complete and a waiting list established. This department has proved of inestimable benefit to the club, to the girls, and to the community. The General Federation is urging all clubs to form junior auxiliaries.

The definite object in the mind of the founder was to assist in solving the problem of real leadership, to train the girls to give expression to their ideas and ideals gracefully, and to make of them useful clubwomen. To do this attractively all dogma was avoided and delightful classes organized. The best teachers in dancing, voice culture and dramatic art were secured and the members were trained to give entertainments by which they contributed to the payment of the debt of the Contemporary Club House, which gave them from the beginning a proprietary interest. They are now working for the establishment of a "Scholarship Fund."

The membership is limited to fifty, and the vacancies are filled from the waiting list, always a long one, and voted upon by the club. The age limit is from fourteen to twenty-one, at which time the Junior is eligible to membership in the parent club. Initiation fee is $5.00, the dues $1.00 annually.

The officers of the League are: President, Vice President, Secretary and Treasurer, elected for one year. The League is in charge of five patronesses, one of which must be a member of the Board of Directors of the Contemporary Club.

Practical work in Domestic Science has been added this year to the other classes. The young women are divided into five groups and under an accredited instructor each group prepares and serves a monthly luncheon to members and invited guests, which gives them the proper training in presiding and in giving and responding to toasts.

SOUTHLAND

Brothers All

THE attitude of the United States toward its contemporary nations has settled down to one of deliberate scrutiny, study, and investigation both at home and abroad. As was noted in these columns immediately following the war, our constitutional indifference to the political and financial problems of the old world engendered here a genuine reluctance to accept any invitation from its quarreling governments. That indifference was but the customary guard resorted to to cover a more colossal ignorance of Europe suddenly brought home to us by our entrance into the world war.

That the citizens of the United States, descendants of Europeans, both colonial and immigrant, should be so evidently incompetent and so doggedly unwilling to meddle in European government affairs is easily comprehended when we remember that as an asylum for the oppressed of other countries we have for one hundred years conscientiously "asked no questions and listened to no lies." Lovers of liberty in all its varying phases have come to the great, capacious bosom of America and have shouted their wrongs from the house tops. We of the colonial succession have smiled, and let them have their fling throwing their taxed tea boxes into the ocean as they landed at Ellis Isle instead of into the old harbor of our ancient hub. With the same hospitality of our fathers before us, we now welcome the oppressed and destitute—refugees from the great upheaval in Europe. However, when they show signs of ignoring the rules for republicans which we have introduced in our schools for their benefit, and set themselves up as teachers of America in the diplomacy and intrigue of the old world we firmly close the door and take in hand the chastisement of the offender be he bolshevist or tsar.

With approximately one-half of its population recently immigrant from that part of the old world whence came the hordes which century after century have engulfed the civilization of Egypt, of Greece, of Italy, and of France—the United States has staggered under the load of humanity's dead weight. Some day the rudiments of self government will be learned by this mass and it will in freedom find its own soul.

So large is the domain, so excellent is its circulation, that the United States has received this conglomerate mass without noticeable indigestion. Ignorance has been bliss as far as its sources of contamination are concerned. Indifference to foreign troubles has been necessary if we were to organize the growing intricacies of our own establishment.

Now, having through struggle become awake to our position as a world nation, we open our eyes and turn our minds to the study of our neighbors over seas, thus to become that which the age demands of us—wise participants in general world affairs. Only as such students are we able to aid Europe intelligently and to avoid for posterity the rocks of imperialism and selfish commercial supremacy which culminated in the terrible catastrophe of the last world war.

The Alliance Francaise

BEFORE the war Americans who read, and traveled regularly to Europe, studied France as that nation from which the United States has the most to learn. The Alliance Francaise was formed by Americans at that time and for that purpose, and has gone far to acquaint intelligent Americans with the advanced social structure of our sister republic.

In architecture, sculpture, painting and the premier art of personal attractiveness, France was, and still is, the world's acknowledged leader, and our students and purveyors of these arts flocked to Paris for continual supplies.

Even then Germany, absorbed in physical things, had perverted her music, her science, and her superb powers of organization and scholarship to perfect herself in war—to the betrayal of her former admirers and the loss of her own soul. When she launched her selfish plan of physical conquest of her sister nations, she confidently called on American students in her universities "to be true to their alma mater and join her in the nefarious scheme! So dense is the house of red glass she built for herself, she cannot yet see why England and America sided with France!

It is with France that we still stand; for in France we find the soul of twentieth century civilization most highly developed. Chivalry, honor, and the spiritual life have there been expressed as arts and can be visualized for study; and the war revealed to us their deep foundation in French character.

At the suggestion of Mrs. Milan Hulbert of the Alliance Francaise in Chicago, and supported by the societies in San Francisco and Los Angeles, Pasadena has just organized a branch of the Alliance Francaise, under the leadership of Mrs. James McBride, in whom is completely exemplified that America which gave in exultation its sons and daughters, and which now draws inspiration in its chosen art from that same spirit in France which fought at Verdun—that the world might saved from itself.

Choose For Your Children

THE Assistance League of Southern California discussed at its monthly Round Table luncheon, Tuesday, May 6, a subject close to the heart of every mother and vital to the preservation of sane ideals. Set in the midst of Hollywood's film-manufacturing district in order to assist intelligently its ever increasing flotsam and jetsam, and to gain knowledge of conditions as well as to gather funds for organized charities, the Community House has found itself a meeting place and open forum for questions of the day and hour.

Captain Dudley C. Corlett of the Indian Army, a well known Egyptologist and keen observer of national tendencies, spoke at the May Round Table on The Valley of the Tombs of the Kings, and the discussion which ensued struck deep into the heart of race progress. The speaker with one sentence opened the tomb of Tut-Ankh-Amen to the inner eyes of his audience; showed the marvelous works of art, there stored, as the product of another ruler; showed Tut-Ankh-Amen, traitor to his God and his king, and buried among the other kings of Egypt only by virtue of his marriage with the daughter of Akhnaton, the great Egyptian leader of his people out of the jungle of a multitude of Gods.

That freedom which Akhnaton gave to the artists of his reign, Captain Corlett finds as the reigning spirit of California. In the ruck and muck which freedom engenders among people not prepared for freedom, the British officer, out of his experience with the intensely religious races of the Orient, seizes upon the hopeful signs found by him among the children here growing up in the freedom of the new West.

WHO WANTS TO GO WALKING WITH ME?

At this time o' the year, when the country is dressed
In the handsomest garments that be,
At this time o' the day, when the sun's in the West,
Who wants to go walking with me?

Up there in the hills, where the world lies below,
The miles stretching out to the sea,
The mountains behind, the sky bending low,
Who wants to go walking with me?

Where the old crooked trail goes winding around
Past mossbank and thicket and tree,
Where flower and bird in rare beauty abound,
Who wants to go walking with me?

Who's longing the music of nature to hear?
Who's longing it's beauty to see?
At this time o' the day, at this time o' the year,
Who wants to go walking with me?

FRANCES S. PENDER.
394 Oakland Ave., Pasadena, Calif.

OPINION

Our Record

JUST as the art of Akhnaton speaks to us of his ideals and his life, so does the art of our age and civilization speak now to our contemporary nations and will speak to races yet unborn. What is our local record in art up to the present time? In two lines only has Southern California made a name: in the wholesale creation of houses and lots, and in the production of art records in films. Out of the first is beginning to appear that which will be our permanent contribution to our age in architecture and its attendant arts of sculpture and mural painting.

The second is transient in its material but speaks now to the whole world telling what we now are and what we consider the worth while aim and object of life as lived in California.

When, with the eyes of the world travelers who speak to us publicly in Hollywood, we see the films there manufactured and shown, reproduced before the myriad audiences of China, Japan, India and the whole of Europe, and South America, we are made to ask "What does the world think of us? For, the films which show our boys and girls, drinking and smoking in questionable costume and lewd surroundings, go out to the cinema screens of the world and carry conviction to the nations. They must be entirely unbalanced by those fine productions which show, through the agency of the Assistance League's Location Bureau, the real homes and actual daily life of the mass of decent people here domiciled.

Other forces, working for good, are creating records of our daily life of which we need not be ashamed, but "there is nothing hidden which shall not be revealed" by the motion picture industry: and our record is being written on the retina of the nations just as we see it ourselves on the local screen. Thousands who cannot understand us if we speak or write to them, see and understand our record on their millions of moving picture screens.

Environment

EDUCATION occupies the thought, and energy, and a large portion of the time of our people. Youth, eager to know the mysteries of life and to get on in the world will grow up and learn from that environment in which it finds itself whether there are schools provided for it or not. Schools are the outcome of that mature conviction which turns from its own work to give a helping hand to its children. Certain things, certain tools we can force into the hands and brains of the children of our day—but in the long run, it is they who will educate themselves by inevitable choice.

Such is the general conclusion of our position in the field of education today. It is only the Italian, Montessori, who has called our attention to environment as the educator's chief concern. Place the child in a proper environment; surround it with carefully chosen instruments for learning quickly with eye, ear and hand; direct its eager use of these tools so that it will not learn habits unworthy and useless; this is about all that parents and teachers can do—all the schools have ever done.

Yet it is just here that the fullness of our responsibility opens out to the gaze of modern schoolmen. All the ingenuity of the present generation should be engaged in formulating the best course of study for each individual student. Leaving the youth alone to work out his own salvation is culpable unless we keep constant watch on the environment in which we have placed him. For that environment the present generation is absolutely responsible, whether it is an environment made unconsciously by the life we ourselves lead, or deliberately planned and chosen for the child outside the sphere of our own daily lives.

This great gift which Montessori has presented to the world in concrete form enables us to isolate our own interests from the question of education and, taking a position outside the whole matter, to look at it impersonally and criticize impartially that environment in which our children are growing up today. So much of our time seems now drawn upon by public duties. Is this widespread community work not justified in the fact that Youth today grows up out in the open and since Everychild must be educated in a Republic, the open spaces, the public streets, the beaches and the entertainments which form their environment must receive the careful direction of those who care what children learn and know what is good and what is false and vile.

In no possible way can we avoid the issue. The daily lives and thoughts of one generation form the environment in which the next generation grows to maturity.

The Washerwoman—A Parable of Safed the Sage

The Christian Century

I CALLED upon a Lady, and I found her working at her Washtub. And she would have wiped her hands and sat down and talked with me, but I knew that her Suds were hot, and she would make better progress if she went on while she visited with me. So I encouraged her to keep on with her work. And as she worked she talked with me.

And she said, I have to work hard, but I thank my God that I am able to do it. And I rejoice that I have work that taketh me not into the market place, but leaveth me at mine Home, where I can prepare lunch for the children when they come from School at noon, and receive them again when they come home at night.

And I said, Is not washing very heavy work?

And she said, I know not that it is any harder than other things, and it payeth me a good living. Yea, and I distribute it through the week so that I work not more hours in any day than I am able to do and care for my children, and I have the house in good shape, and my own dress changed when they come home from school.

And she said, It seemed very hard when Jim died, and left me this little home, and four small children. And I had relatives who wanted me to let them take the children, that I might be free to work in an Office and take care of myself. But I would not have it so. For these are mine own children and the children of Jim, and I am to rear them faithfully and well.

And I saw and beheld that mother love had sweetened the burden of Sacrifice, and that her devotion to her offspring had made her lot not one of bondage but of content.

And I said, How fareth it with thy faith?

And she said, I have never been able to formulate my Faith. Only this I know, that while I toil I pray and sing, and I know that the love of God is able to make me strong, and to send me singing at my task.

Now that evening I came by that way, and I saw her and her children together. And she laughed with them, and talked with them, and if she was weary she did not show it. And her clothes were upon the line, and she had put on a clean gown, and her heart was as the heart of one of her children.

And I considered this as I went on, and I counted her among the Rich Women of mine acquaintance. For she hath her Home and her Children, and her Work, and her Strength sufficient for her need. And she hath a Faith which she hath never had time to formulate, but which sendeth her singing at her work.

Used by the Class Leaflet Cathedral Church of St. Paul, Boston

The Class Prayer

ALMIGHTY God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe; grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.

The Class will meet on May 2, 9 and 16, after which the meetings will be discontinued until the Autumn. The subject on May 2 will be *God's Deliverance from the Burden of the Past.*" Psalm 51. These leaflets may be subscribed for, and are sent by mail to any address.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



STRANGELY REMINISCENT OF THE DAYS OF OLD, THE DAYS OF CAPTAIN KIDD.



has its own new and very attractive clubhouse where the most delightful and unusual entertainments are given.

With most of the sports there is no given season, yet there is a rise and fall in favor with a few of them, varying more or less with the temperature. Tennis tournaments are staged at intervals at the various country clubs, and polo shifts from Del Monte to Pasadena and Riverside, then to Coronado, and back again during the winter. The matches at Midwick drawing thousands of interested visitors every week.

If we may be said to put any sport away in mothballs—or one is inclined to say lavender and old lace, judging from the care taken—it is yachting. A yachtsman frequently spends as much time in preparing his boat for inspection as he does later in riding the waves. This hardly applies to the old seadogs, who make some cruise or another every week end, but whether it be a true son of Neptune or a member of the rocking chair brigade the opening of the season finds full interest centered on the proper outfitting of the ship. What a meed of jealous care is expended, what painting, polishing, scrubbing and rubbing goes on before the ship emerges a perfect rejuvenated product! No greater insult can be offered a skipper than to suggest he expend less time and care in this tender, painstaking preparation.



THE BEACH AT CORONADO AND POINT LOMA.

IN California all the sports are indigenous and perennial, blossoming and fruiting, on hillside, valley and mountain top, along the coast and through the waves, every week throughout the year. Golf, tennis, hiking, riding, swimming, yachting, aquaplaning and surf boating may form a part of each day's entertainment. During the last two years riding has gained steadily in favor and several strong organizations have been formed to further the pleasures of the members in restoring and extending the bridle paths. The premier work in this direction was done by the Santa Barbara Bridle Paths and Trails Association and has been followed by the Pasadena and Los Angeles riding groups. The Pasadena club



THE YACHTING SEASON OPENED WITH INSPECTION DAY, MAY 10, AT NEWPORT HARBOR YACHT CLUB, WILL INCLUDE MANY EVENTS, AND CULMINATE IN THE ANNUAL REGATTA OF THE PACIFIC COAST YACHTING ASSOCIATION, EMBODYING SAN FRANCISCO, SANTA BARBARA, LOS ANGELES AND SAN DIEGO YACHTS.



SMUGGLERS' COVE, SAN CLEMENTE ISLAND, CALIFORNIA, THE OBJECTIVE OF A RACE, JUNE 14, WHEN 20 BOATS FOUGHT FOR THE CUPS.



MOTOR BOAT RACES ARE A STRONG FEATURE OF THE PROGRAMS PLANNED BY THE PACIFIC COAST YACHTING ASSOCIATION FOR THE 1924 SEASON



EVERY COMMUNITY HAS ITS OWN COUNTRY CLUB WITH ITS GOLF COURSE, ITS TENNIS COURTS, AND USUALLY A SWIMMING POOL







CENTER: OFF THE PALOS VERDES ESTATES. THIS CORPORATION INCLUDES MANY YACHTSMEN AND HAS OFFERED CUPS FOR THE SEVERAL CLASSES ENTERING, ALSO A CHALLENGE CUP, IN THE RACE AROUND SAN CLEMENTE ISLAND. (RIGHT AND LEFT), JUNE 14.



DURING A TENNIS TOURNAMENT ENTHUSIASTIC CROWDS GATHER AT THE AMBASSADOR COURTS, WHERE WORLD RECORDS ARE MADE.



FAMILY GROUPS FOLLOW THE WINDING TRAILS TO THE MOUNTAIN HEIGHTS, AND DOWN AGAIN INTO THE LOVELY ARROYO.



POLO MATCH AT MIDWICK COUNTRY CLUB



NORMA TALMADGE IS A GOLF DEVOTEE



THE SWAN DIVE IS ONE OF SHEER BEAUTY

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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MAY MEETING

THE "Allied Arts Chat Night" held the interest of about one hundred members at the University Club on the evening of the 20th.

Mr. Carlton Monroe Winslow delivered a memoriam to the late Bertram Goodhue. Mr. Frank Tolles Chamberlin, Fellow in Painting of the American Academy in Rome, gave a fascinating talk on the academy, inspiring all the younger members to try for the Rome prize when the day arrives. Mr. Stewart Chisholm, one of the recent additions to our local family of landscape architects, lectured on "English Gardens," and illustrated his talk with some charming stereopticon slides. Mr. William Kellogg, formerly of Seattle, who has recently opened a beautiful studio in Los Angeles, proved in his talk on "Architectural Faience" that he is indeed a leading craftsman in tile. His talk was illustrated by a fine exhibit, as was also the lecture of the mural painter, Mr. Norman Kennedy on "Frank Brangwin and Mural Painting." Mr. Emile Maloof, craftsman and designer, was the last "chatter" of the evening, and his talk on "Wrought Iron" and the exhibit of his sketches and handiwork met the praise of everyone present.

The great variety of subjects discussed during the evening made the programme one of the most interesting ones held.

We trust that the Allied Arts Chat Night may become a meeting night feature at least once yearly.

REGARDING JURIES

A recent issue of the "Pencil Points Magazine" devoted considerable space to the topic, "The Human Element in the Architect's Office." We do not feel that the interesting comments obtained from architects of national repute on this subject could at all hold a candle to the comments that Architectural Club members are making about the human element in the juries making awards in small house competitions. It certainly is not amiss, therefore, to record these feelings in the Bulletin.

To put the entire matter into plain words, club members feel that no architect should be asked to serve on a jury which is to consider drawings, some of which have been prepared in his own office by his own employees. It is herein that Mr. Human Element enters.

Quite naturally "Tom Thumbtack," A. I. A., architect, who has agreed to serve on a jury of awards in a small house competition, being extremely intelligent and a clever designer himself, has very definite ideas as to what is good and what is bad. In Mr. Tom Thumbtack's office are half a dozen starving draftsmen all of whom are burning midnight oil working on competitions and all of whom are soliciting and quite naturally receiving the criticisms of Mr. Thumbtack on their competition drawings. It is only natural that these drawings will be influenced by Tom Thumbtack. The truth is that the draftsmen would be worse than feeble minded if they did not adhere to his criticisms, knowing that Tom Thumbtack was to be on the jury.

But even supposing that Tom Thumbtack does not criticise the drawings of his draftsmen, it is again only natural that they will have absorbed enough of his ideas in the general run of their office work to present to him many things which he thinks are quite nice—and which, of course, probably are.

The underlying point is that the human element is so strong in a matter of this sort that it is extremely difficult to handle the situation successfully.

Looking back over the numerous small house competitions that have been held during the last year, the majority of the prize winning designs have come from office forces from which the jury members themselves were members. This is a bald statement of facts.

Now this statement in itself means absolutely nothing. It is quite possible that the best men in town and the rightful winners of all recent competitions were in the particular offices concerned. On the other hand, many club members feel that the human element has been too strong, and since there is this feeling, and since it is comparatively a simple thing to find a remedy for, shouldn't it be done?



OFFICE OF THE CLUB, 818 SANTEE STREET.

What is the remedy? Outside juries. Let the juries for all small house competitions be composed of architects outside the local field. If we can't get outsiders to make special trips to come here to judge our competition, why not send the drawings to them to be judged?

A REWARD

BULLETIN readers will recall the controversy that waged for several months at the Department of Architecture, Southern Branch, University of California, regarding the curricula of the architectural course. It will be recalled that District No. 12 of the U. S. Veterans' Bureau tried to force the faculty in architecture at the Branch to give an inadequate course of study to the disabled veterans studying architecture at that institution, and that the faculty stood pat and refused to sell out the veterans. As a result, practically the entire disabled veteran student body at the Southern Branch was "kicked out of the University."

Mr. Louis T. Grant was at that time and still is the head of District No. 12. The Vanderbilt newspapers have forced an investigation of his regime that will be of interest to all club members who are interested in the welfare of disabled veterans.



IN THE STUDIO OF MAUD DAGGETT, SCULPTOR, PASADENA, WORKS THAT HAVE BEEN IN THE PARIS SALON AND WHICH GRACE OUR GARDENS. THE ITALIAN TERRA COTTA CO. OF LOS ANGELES CASTS THE WORKS OF THIS CREATIVE ARTIST.

It would seem that Mr. Grant is coming to his reward. "The mills of the gods grind slowly, but they grind exceeding fine."

SUMMARY AND CONCLUSION OF THE ARTICLE

By MR. EDWIN BERGSTROM

For one moment I should like to recapitulate what has been discussed.

It has been shown—

That architecture must be conducted as a business, and therefore it must be organized to do business.

That the success of business depends upon the service rendered.

That service rendered depends upon the organization of business.

That the welfare of the organization depends upon its management.

That successful management means the administering of each department of the organization with exact knowledge combined with ideals of service, integrity, common sense and diligence.

That successful management places responsibility upon competent individuals, holds them responsible for results, and adequately compensates them therefor, at the same time coordinating the work of these individuals.

That successful management requires clearly stated instructions and documents, each always committed to writing, with their delivery and receipt clearly accounted for and acknowledged, leaving nothing to remembrance and chance.

That it requires promptness of decision with nothing put off from day to day.

That it requires accuracy in every function.

That successful management assumes full responsibilities for its actions without equivocation or evasion, and demands equal consideration from those with whom it deals.

That successful management knows the detailed costs of every service given by it and of those things with and in which it deals, and by constant and repeated regular analysis of these costs and the services rendered, produces these services at the minimum costs.

That management is an art, always a matter of personality; organization is merely the machinery which the personality uses to accomplish the art.

Regardless of the size of his plant, let every architect take these thoughts with him. If he will put down on paper a plan of doing his work, his idea of the organization of his forces, working from the broad functions down to the finest detail, systematizing every effort of his practice, and will compare and discuss this plan with his fellows who have made similar surveys of their practice; if he will fearlessly analyze the quality and quantity of service he is giving and compare them with the most complete service he can imagine the architectural profession should give; if he will analyze his costs of giving these services; if he will budget his income and schedule his own and the time to be spent upon the various portions of the work; if he will reduce every order and instruction to writing and confirm every verbal understanding in the same manner; if he will not start any job until he has made a clear contract with his client definitely stating his own duties, the owner's duties, the compensation to be paid to him with the methods and times of payment of same, clearly providing for all contingencies of termination of contract or work and covering all relations to other interests on the work; and, finally, if he will conclude to conduct his business strictly within these lines, he will have established in his business the essentials of good managership and will have taken the great step to put himself in the path that leads to Success and that will raise the practice of architecture in the public esteem.



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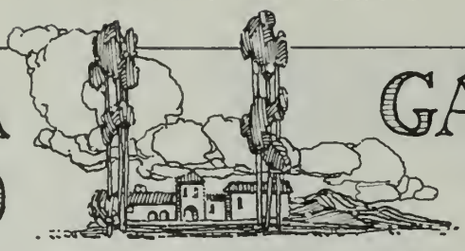


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CALIFORNIA HOMES AND GARDENING MANUAL



SMALL HOUSE PLAN GUILD

A young business man recently dropped into the office of his former college mate, a young architect. Their conversation easily fell into the friendly banter of old time friends and the business man began to chide his "high brow" friend because of what he called the excessive amounts an architect charges for the design and supervision of a small house. With a glint in his blue eyes the architect button-holed his friend and pulled him back into the drafting room. Said he, "I am going to endeavor to show you a few things and, if possible, get into your hard pate a few facts as to why it costs so much to produce a well designed house, large or small. Here are a set of drawings which will illustrate my point very well. This house will cost about $7,500 when it is completed. To date I have had sixteen conferences with the owner, averaging about two hours in length. That is four days of my time and, believe me, it is work. This bundle of sketches, I suppose there are fifty of them, are only the preliminary studies of different phases of the design, and these six sheets are the working drawings and small scale details. It took a skilled draftsman two weeks to produce those drawings. No, don't go yet, I'm only half through. There are thirty closely typed pages in this specification which describes everything I couldn't show in the drawings. It required two days to write them, to say nothing of the stenographer's work in typing them." They were standing by an immense drawing board. On top of it was sprawled a draftsman drawing for dear life and grunting between lines because of the uncomfortable position. He rolled off the board willingly at a word from the architect, who pointed it out to his astonished friend. "This is one of a half dozen sheets of full size details which are needed on the job I have been showing to you. They average about four by eight feet in size. I'm not going to bore you by showing you the countless "job memos" and letters in connection with this one small job, for I suppose you are convinced by this time that we earn our money. Now, old man, are you beginning to see why it is that an architect hesitates to do small houses? There is as much work in connection with that small house as there would be on a large warehouse and much more trouble."

The above anecdote is an old story to all architects and so a group of them has organized *The Small Plan Guild of California*. This organization proposes to confine its efforts to the planning of small houses costing under five thousand dollars. These plans are to be just as complete as the highest type of architectural service can make them. With these plans it is going to furnish complete specifications and a quantity survey or list of materials, and contract forms. The specifications will be so arranged that it will be possible to build the house of any one of several materials. The quantity survey will be a complete and very carefully checked list of all the materials required for the completion of the house. Every lath and every quart of paint will be listed. Approximate estimates of the cost will be available but with this list, and plans and specifications in hand the owner will be able to tell in advance within a very few dollars just what the house will cost before a shovel full of earth is turned.

Legal advice and counsel will be furnished at very low cost to the purchasers of Guild plans. This is a very important feature for the man who plans to build without the services and guidance of a trained archtect. About thirty-five per cent of home builders get into some kind of legal difficulty when embarking on this adventure alone.

The Guild has anticipated this need and has provided in its organization a thoroughly trained and competent inspection service. For a flat fee a definte number of inspection trips will be made to the job, all bills for labor and materials will be checked and the owner advised of all discrepancies arising on the work.

THE COST of all this complete service is made surprisingl low by certain methods of standardization which are possible when all the designs are confined to small houses only. This standardization in no way effects the individuality of the designs but only concerns itself with details of construction such as foundations, kitchen cupboards, and the like.

Plans, specifications, quantity survey..$ 25.00
Complete architectural supervision.... 100.00

All plans approved by a jury of three prominent architects.

Designs contributed by twenty-five of Los Angeles' best architects.

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Build with a Guild plan and you will build with assurance.

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THE SMALL HOUSE ON THE HILL

Upon the hill the small house stands,
Its window lights are friendly hands
Held out to you to say, "Come up,
We'll sit a while and then we'll sup.

We'll talk of folk we used to know
In pleasant years of long ago,
Of things we've thought and sights we've seen,
Of what we've wished, or might have been.

We'll pluck sweet flowers by morning light,
And read rare books when eomes the night."

* * * * * *

Now what has Heaven to give that will
Out-speak the small house on the hill,
Isabella MeLennan McMeekin.

LAWNS—*By* ALLISON M. WOODMAN

Lanndscape Designer

AN important operation is watering the lawn area after seed is in. A fine spray should be used and the lawn site watered several times until the water penetrates the soil sufficiently. Stationary sprinklers on the ground are good. Be sure that the edges of the lawn are watered. The best times to water are at ten o'clock in the morning and around four o'clock in the afternoon. Watering late in the afternoon is apt to chill the ground too much. Do not neglect the watering for a moment during the seedling stage of the grass seed.

Due to the peculiar climatic conditions existing in California it is usually better to use grass mixtures than straight Blue Grass, unless extraordinary care is given the lawn. White Clover because of its nitrogen-attracting properties and vigorous growth should be used in all grass mixtures, except where used in the shade. The best all-round mixture contains from 40 to 70 per cent Rye Grass (drought-resistant), 20 to 40 per cent Blue Grass, 5 to 10 per cent White Clover, occasionally about 5 per cent Red Top. With this kind of grass mixture a permanent lawn is assured. If the Blue Grass type of lawn is preferred other fine-leaved grasses should be added. Of the two Rye Grasses the Pacific Rye is preferable to the Australian for ordinary lawns, because less susceptible to rust.

For special kinds of lawns, like putting greens, I have found that grasses with running stems make a good, close turf. Chewing's Fescue is one of the best of these grasses; others include the Creeping Bents, Crested Dog's Tail, Rhode Island Bent, some of which are difficult to procure in local markets. For shade locations Wood Meadow Grass, Orchard Grass, or the various shade mixtures offered by reliable seed firms can be used. Rye Grass will do well in light shade.

For grass mixtures about 1 lb. to 100 sq. ft. is used: for Blue Grass and other fine grasses, 1 lb. to about 125 sq. ft. No two people will sow the same quantity on the same area. Do not sow seed too thickly.

The very best time to put in a lawn is in early spring just as soon as the ground warms up, but it is possible to put it in during any season of the year, depending on the weather. About the middle of September to November is the best time in the fall for most regions, and even later if warm weather prevails. Lawns put in late in the year will remain dormant during the winter; sometimes the seed will not germinate for two months. It is not very practical to put in lawns during the hot summer and fall months, unless an expert is hired.

On steep slopes it is frequently more practical to use some ground cover in place of grass, unless Rye Grass is used alone. Lippia is very drought-resistant and is a pleasing substitute; the bronze Mesembryanthemum aurantiacum is preferable to the purplish-pink or bright pink Mesembryanthemums; the English Ivy, Wild Strawberry, Dwarf forms of Hypericum, Periwinkle (in shade), Honeysuckle—are a few appropriate ground covers. Among low shrubs are the dwarf Cotoneasters, including C. Microphylla, with bright red berries, and C. horizontalis, with scarlet berries, but semi-deciduous, the creeping Veronica chatamica, and several prostrate forms of Japanese Juniper (J. procumbens, J. sabina, J. prostrata, and others).



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AWARDS IN HILLSIDE SMALL HOUSE COMPETITION

Report of the Jury

To: The Taft Land & Development Company,
5751 Hollywood Boulevard,
Hollywood, California.

Gentlemen:

In accordance with the terms of the Hillside Home Competition, the jury consisting of the following members,—Reginald Johnson, H. C. Chambers, David Witmer, Architects; and Mr. Franz Herding, City Planning Architect, and Roscoe Schrader, Dean of the Otis Art Institute,—has carefully considered the drawings submitted in the competition.

The Jury feels that the Taft Company is to be much congratulated upon the high excellency of the designs received and feels that the purpose of the Competition "To stimulate interest in the better designing of hillside homes suitable for construction in the Hollywood Foothill District" has been very fully realized.

The awards of the Jury are as follows:

First Prize—$1,000—Leslie Lippiatt, 1890 Lincoln Avenue, Pasadena.
Second Prize—$600—C. E. Perry, 2033 West 7th St., L. A.
Third Prize—$400—C. W. Lemmon, 607 Union Bank Bldg., Los Angeles.
Fourth Prize—$250—Leffler B. Miller, 4553 W. 17th St., Los Angeles.
Fifth Prize—$125—C. R. Spencer, 1107 Hibernian Bldg., Los Angeles.
Sixth Prize—$75—Howard S. Richmond, 607 Union Bank Bldg., Los Angeles.
Seventh Prize—$75—John Frost and Roland E. Coate, 389 California Ter., Pasadena, Cal.
Eighth Prize—$75—H. G. Spielman, 1746 Stanley Ave., Hollywood, Cal.
Ninth Prize—$75—C. Raimond Johnson, 2221 W. 21st St., Los Angeles.
Tenth Prize—$75—J. E. Stanton, 1136 Citizens National Bank Bldg., Los Angeles.
Eleventh Prize—$50—A. McD. Sweeny, 406 Ryan Arms Apts., 3066 W. 17th St., Los Angeles.
Twelfth Prize—$50—G. L. Anderson, 1358 W. 29th St., Los Angeles.
Thirteenth Prize—$50—Ralph Owen, 2033 W. 7th St., Los Angeles.
Fourteenth Prize—$50—Harrison Clarke, 2033 W. 7th St., Los Angeles.
Fifteenth Prize—$50—Kurt Meyer, 420 S. Spring St., L.A.

The Jury wishes to commend especially the following drawings in the order given:

Sixteenth—Walter Moody, 1528 6th St., Santa Monica,
Seventeenth—Austin Whittlesey, 1312 Vista St., L. A.
Eighteenth—William F. Mullay, 410 W. 28th St., L. A.
Nineteenth—J. E. Stanton, 1136 Citizens National Bank Bldg., Los Angeles.
Twentieth—Leffler B. Miller, 4553 Leighton Ave., L. A.
Twenty-first—Rollin Pierson, 1269 Leighton Ave., L. A.
Twenty-second—F. H. Stanton, 607 Union Bank Bldg., Los Angeles.
Twenty-third—Perry F. Ferguson, 1017 Hibernian Bldg., Los Angeles.

The comments of the jury on the first five prizes are as follows; and in reaching these decisions the Jury had always in mind the instructions contained in the Competition Rules, that the plans be considered—

(1) From the standpoint of adaptability to the property.
(2) Relationship of the house to its surroundings and garden.
(3) Excellence in architectural design.
(4) Excellence in planning.
(5) Economy in construction.
(6) General Excellence of presentation.

FIRST PRIZE—This house is primarily a successful and economical solution of a difficult hillside lot. It is commendable for its simplicity of design, for an ingenious and livable plan, and a harmonious and consistent treatment throughout.

SECOND PRIZE—A straight-forward and livable plan, thoroughly thought out and buildable, well adapted to its site and a marvelous presentation.

THIRD PRIZE—A house of beauty and distinction. The exterior is simple and consistent and the floor plan livable. The Jury would commend this house for its character, appropriate to Southern California, and for its imaginative quality.

FOURTH PRIZE—A successful and intelligent solution in a distinguished style. The perspective from the upper roadway and view of the patio are most beautifully painted.

FIFTH PRIZE—Well thought out and well presented, and solving the problem presented by a partial hill-top lot.

Respectfully submitted,
JURY OF AWARD: Reginald D. Johnson,
H. C. Chambers,
David J. Witmer.

(Continued from Page 14)

a pedestrian on the street; an every day friendly American." Could a man be otherwise who has the vision and courage to put a railroad through Carisso Gorge, and the generosity and fine sentiment to give to his city such a gift as the great out-of-door organ? Each day his generosity is appreciated by hundreds of people the whole year around, for not only has Mr. Spreckels given the organ in its beautiful architectural setting, which forms one of the very loveliest features of the Balboa Park buildings and which were erected at the time of the Fair, but he employs one of the best organists in America to give a recital each afternoon. It is a great



MRS. THOMAS GERALD WINTER, PRESIDENT OF THE GENERAL FEDERATION OF WOMEN'S CLUBS, NOW MEETING IN BIENNIAL CONVENTION. MRS. WINTER HAS CONCENTRATED ATTENTION OF CLUB WOMEN ON THE HOME.

gift! To sit in the sunshine and glimpse the blue bay through the colonades and hear such a program as Dr. Humphrey Stuart gives each day of the year, is a heavenly thing.

Mr. Spreckels with a party of guests has just embarked aboard his yacht "Venetia" for the Atlantic coast, where he goes as a delegate to the National Republican Convention. Prominent among the guests for the cruise is Austin Adams, "the Sage of Coronado," who likes to be called "the self-confessed happiest man in the world." Not only is he one of the San Diegans who do things, but he is internationally known for doing them well—a writer of satirical plays that carry a message, meant to be an inspiration toward uplifting humanity. "Ceptional Shoals" had a great run in New York City and the motion picture "Out of the Fog" was evolved from the same plot. "The Bird Cage," by Mr. Adams, is scheduled for the London stage next season, while his newest play, "Agnes," is sold to Margaret Anglin and will appear on Broadway in New York City next winter. The premier production of "Agnes" was recently given in San Diego by the "San Diego Players" under the direction of Francis P. Buckley, who played one of the leading roles.

Miss Ellen Scripps, whose generosity has tended in so many ways to make happier the lives of men, women, children and animals, demonstrated the characteristic graciousness of San Diegans when she opened her beautiful lath-house in the grounds of her La Jolla home recently. Instead of inviting her particular friends as many people would have done, she announced in the local papers that she would open her lath-house in honor of the Floral Association and every one was welcome to come; she keeps the entrance always open and many people enjoy the privilege of exploring the rare beauty of this lath-house every day. The landscape architects, Carpenter and Slaymaker, of San Diego, have devoted their time to building this unusual structure for over a year. It borders the entire south end of the grounds, is built on many different levels; the walks are of handmade tiles, the colors differing—for instance the tile is green that lines the fountain, while on another level the motive changes and the tiles are blue. A figure of a boy modeled by Berge of San Francisco, adorns one fountain; the dolphin fountain was modeled by Ruth Ball of San Diego and the swordfish fountain by The Italian Terra Cotta Co. of Los Angeles. Windows on each level look down upon the blue waters of the ocean. There is even a kitchen in this remarkable lath-house, and when explored, reveals unique tea equipment; the dishes are Italian peasant pottery and the linens were woven in San Diego by the Mexican girls and women at the Neighborhood-house under the direction of Mrs. Baxter. The harmonious planting was done under the supervision of Mrs. Fred Scripps.

The annual rose and flower show which has just closed, eclipsed all its predecessors. This year the exhibition of city and county grown flowers was held in the Civic auditorium in Balboa Park, where throngs of people filled the isles each day. A most interesting feature was entries of the Naval air station and training base, a small lake with a miniature battleship floating upon its surface, bordered with grass and banked with variety of flowers and plants, had a bed of pansies in the fore ground with the letters N. A. B. wrought in yellow plants. Two tiny hangars with four little airplanes resting on the grass ready for flight added a picturesque touch to the exhibiton. The United States Naval training station was no less attractive—a long, gray battleship model was the central feature, above it hanging the large blue satin and gold flag with flowers massed about its base.

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BEAUMONT, California, issued its invitation to the Sixth Annual Cherry Day Festival, held in June, in Riverside County, one of the three proven cherry districts of the State.

Cherry Day committees estimated that 20,000 motorists and others enjoyed the cherry exhibits and cherry dainties provided by members of the Woman's Club at Beaumont, in 1923. It is anticipated that this year's record will be greater. The lifting of quarantine will enable autoists to make the eighty-mile trip from Los Angeles and other sections without the annoyance of disinfection along the road. The Automobile Club is giving detailed information on roads.

Games and athletic events will be featured and at night a formal entertainment and dance will be held on Cherry Day. The date has not yet been set, but as the cherry crop is coming on early, it will probably be early in June.

It is anticipated that the new storage plant to cost $140,000 will be dedicated in Cherry Week. The Beaumont Fruit Growers' Association have started work on a hollow tile packing house with capacity for packing 60,000 boxes and a pre cooling room for soft fruit and a cherry grader will save money to the growers in labor and by allowing longer distance for shipments of cooled fruit.

The reputation of Beaumont's cherry crops of Tartarian, Bing, Royal Anne and Lambert varieties has spread as far east as Chicago. The demand is greater than the supply, the majority being absorbed by home markets, but the acreage is annually enlarging with incoming horticulturists.—*Alvon Robinson.*

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FIRST MORTGAGE BUILDING BONDS

By BURTIS C. ROGERS

A VERY favored form of investment among many people is a first mortgage on individual homes. This form of investment is too well known to need any further elucidation here, for it has come down to us from times past, and is more or less well known to all, and especially to those with funds which they desire to keep employed at better rate of return than can be obtained in a savings bank. The first mortgage real estate bond, however, is a comparatively new development of the first mortgage idea, and to those who will take the time to give it a little thought, will be found to have if anything a better security for the principal amount involved, than does the individual first mortgage, besides combining other features which are not and never can be found in the first mortgage.

If we will examine the first mortgage, by which is meant the advancing of a certain amount on an individual property, secured by a first lien on that property, we shall find that while it has certain good points, it has other elements which are distinctly a disadvantage from an investment point of view. When an investor puts out his funds on a mortgage, of course he is primarily concerned, and very rightly so as to whether this principal amount is safe, and in order to be assured of this safety, he only allows as a loan a percentage of the value of the property on which he is to make his loan. This presupposes of course that he has a good knowledge of real estate values. Then it is necessary that the place be insured against loss by fire, that the house in question be kept in good shape and not allowed to deteriorate, so as to be readily saleable in case of foreclosure. The investor must be assured first that his principal is safe when making an investment, and granting that such is the case, he can then turn his attention to the factor of income, and get as much return, as he safely can. Investors are also very much concerned that their interest payments be received promptly, and that the principal amount be paid on time when due.

A factor which contributes very largely to the safety of an investment is the stability of earning power, for no matter how good the security behind an investment may be, it is extremely important that the property mortgaged, have earning power in order that the interest and principal payments may be met on time. In this respect the average first mortgage on residential properties are weak, for they usually have behind them only the earning power of one individual, and if the earning power is curtailed in any way, perhaps only for a short time, the prompt payment of the interest and principal is interfered with, to the discomfort of the investor. It even goes so far sometimes as to be necessary to foreclose. This of course is a very distateful proceeding, as one must admit, for the investor to foreclose on the householder, and not only that but also to have his funds tied up during the foreclosure, with perhaps a doubt as to whether he will come out whole or not. To sum up then, admittedly first mortgages, rightly made, have good security, but are weak in earning power, and are more or less weak in the assurance of prompt payment of interest and principal. In addition they have practically no market at all, and it oftimes happens that when a mortgage falls due and is paid, the investor may be quite a while before he can find another suitable loan, in the meantime his funds are idle in the bank, losing interest.

The first mortgage building bond, on the other hand, offers to the careful investor a safe, sound and convenient form of investment, strong where first mortgages are strong, and containing none of the disadvantageous features to be found in a first mortgage. The first mortgage bond has exactly the same or better security behind it as a first mortgage, and in reality is a first mortgage but usually of such a large denomination as to be too large for any individual investor. Therefore, the mortgage is held by a trustee, usually a bank or trust company, and bonds in denomination of $1000 and occasionally $500 issued against the mortgage. These bonds are then placed with individual investors with funds to loan. The holders of such bonds are assured, first, that their principal is safe, they get a very fair return, as good as they can get on a first mortgage, and they are also assured that the interest and principal will be met promptly when due. They are assured of this promptness in principle and interest payments for the following reason: The building is usually occupied, under lease, by responsible tenants, who of necessity have to pay their lease obligations promptly, and in most cases, the leases run beyond the longest maturity of the bonds. This is where the factor of earning power enters so prominently into investments, and assurance of earning ability beyond the life of the loan is the investors' most patent safeguard. Another good feature about first mortgage building bonds is that usually they are serial, and a definite amount of the loan is retired each year. This operates to the distinct advantage of the holders of the long maturities of a building bond, for as the early maturities are paid off, their bond becomes much more valuable, and increases in value as time goes on. First mortgage building bonds also have marketability, a feature which is not found in first mortgages.

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TOWN AND COUNTRY CLUBS AND FUNCTIONS



THE WOMAN'S CLUB AT EAGLE ROCK, LOS ANGELES
Photograph by MARGARET CRAIG

ART conferences have been held regularly in the Clubs in the Los Angeles district throughout this year, for the first time, under the direction of the new art chairman, Kathryn W. Leighton, the well-known painter. With the co-operation developed and new interests aroused much good work has been accomplished. This district has continued in close touch with the National Art Chairman, Mrs. Ross V. S. Berry, whose definite messages to the conferences proved exceedingly helpful.

The first message asked that all clubs study our own American artists; that we make this a "buy-a-picture" year, and that there be American art in every American home, as there are no better landscape artists in the world than in America.

These suggestions have been carried forward in the study of California artists by forming portfolios of colored reproductions of their work, noting the magazines in which the work was discussed, thus collecting data regarding the artist, to be later written on the back of each mounted reproduction. Through the co-operation of CALIFORNIA SOUTHLAND, which made a very generous offer of thirty-eight copies for $2.50, a very valuable portfolio was compiled, as each copy contained a discussion of the work of some leading artist, or a cover in color of his or her most representative work.

During "Buy-a-Picture" week, a Studio Week was arranged in order that the club women and all interested persons might feel perfectly free to visit the studios and become acquainted with the artists. This was very successful and proved mutually beneficial.

In the Los Angeles district there are one hundred and eighty-seven clubs, but very few of that number felt able to buy a picture. However, it was suggested that if one hundred of the clubs would each raise $10, in some way, to stimulate art interest in that club, a $1,000 purchase prize could be offered at the Spring Show of California Artists, the picture to be owned by the district and exhibited at the clubs which contributed. The response was very encouraging and out of the show five pictures were chosen by the jury of selection out of which the painting receiving the highest number of votes by the clubs was declared the prize picture, and is on exhibition at the Biltmore Salon.

The Los Angeles District Art Conference has taken another step forward in asking, through proper resolutions, that the new Chamber of Commerce Building be planned to provide space for an exhibition of California artists. This plan is receiving the favorable attention of the Building Committee of the Chamber.

The Art Conference is also endeavoring to have an artist on the Art Commission of the city of Los Angeles, in which movement the Commercial Board is co-operating. Mrs. Leighton formed a committee to discuss with the Mayor the feasibility of either appointing an artist as a member of the Art Commission or of consulting an Advisory Board of technically trained artists when considering the purchase by the city of works of fine art.

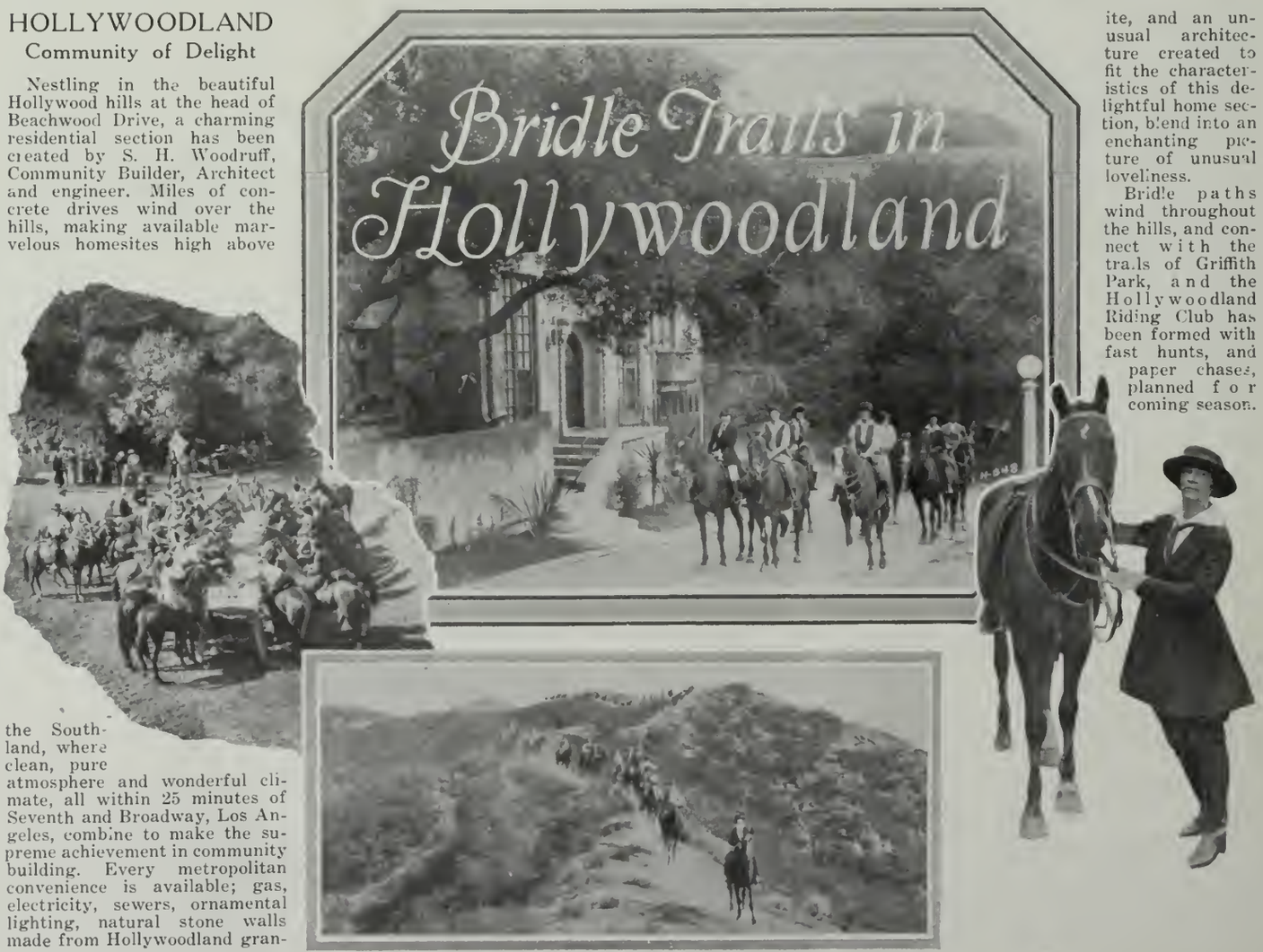
Among the smaller parties arranged to stimulate art interest, and to increase the fund for the purchase of the prize painting, was the monotype party at the home of Mrs. John C. Calhoun, which was very successful, and the unusual and interesting "Yellow Bowl" party at the studio of Miss Leta Horlicker.

These parties, in which the guests take brush in hand and try under direction their skill at a craft have started an interest in craftsmanship that is inspiring the Clubs of the Southland. A full page will in the future be given to the crafts in each coming number of this magazine, and the use of California's fine clays in pottery featured.

The last Conference closed with the slogan suggested by Mrs. Berry, "Art for everybody and everybody for Art."

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Bridle paths wind throughout the hills, and connect with the trails of Griffith Park, and the Hollywoodland Riding Club has been formed with fast hunts, and paper chases, planned for coming season.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

A Notable Autobiography

Episodes Before Thirty, by Algernon Blackwood, (E. P. Dutton & Company)

Seldom do we lay aside an autobiography after reading it, without a slight feeling of condescension for its author, sometimes even an actual loss of esteem. A man's soul is so much his own private property that he may well hesitate before allowing glimpses of it to be visible to the outer world. But in Mr. Blackwood's record of ten years of his life, we receive no such impression, due perhaps to his absolute lack of egotism, and to his earnest but unconscious sincerity. He has chosen the years between twenty and thirty for his tale—years full of tragedy and unhappiness, as they are frequently in the lives of many persons. Youth is so apt to be tragic; and for this man it was terribly so. His training from earliest childhood was so unusual, he himself was so different, with so little of that worldly prudence which instinctively teaches one to avoid pitfalls in one's path. This poor youth knew nothing about avoiding pitfalls, but kept falling into one after another full of mud and slime, only to crawl forth again and again somehow clean and with his idealism still undimmed. Strange enough while reading this poignant narrative, we feel no pity but great admiration for one who could keep his dreams and youthful buoyancy amidst such sordid surroundings. And always there was that passion for nature expressed with such vividness that we feel it with almost the same intensity. His revelation of self is all the more wonderful because one never really penetrates the mysterious recesses of his heart. It is a very remarkable book and deserves a high place among all autobiographies, past and present.

Two Journalists

Enchanted Aisles, By Alexander Woolcott, (G. P. Putnam's Sons)

These papers, some of which previously appeared in newspapers and magazines, are the work of a New York dramatic critic. Mr. Woolcott writes for the New York *Herald* and has a crisp and very up-to-date view point. Many of these sketches concern well known people engaged in literary, artistic and theatrical work in New York. And so divertingly has Mr. Woolcott presented them to us, that we feel a little envious of this delightful group. Among the articles on stage people is an appreciation of Duse, one of the finest in the book. There is also included the account of De Pachman's piano recital last fall which attracted so much attention at the time. The book will furnish entertainment for people interested in matters of this kind.

Creole Sketches, by Lafcadio Hearn, (Houghton Mifflin Company)

In distinct contrast to the work of a present day journalist, we have here papers written by one of a past generation. Mr. Hearn, early in his career, was assistant editor of the *New Orleans Item* and some of his articles published therein form the contents of "Creole Sketches." With his choice and elegant English, as well as a style of rare distinction, he caught, before it vanished, the evanescent charm and atmosphere of one of our most picturesque cities. In his characterizations, he imprisoned on the printed page the striking peculiarities of the Creole population going about its daily task. There is included a review of George Cable's "Grandissimmes," a justly popular novel of a generation ago dealing with life in New Orleans of that day. Mr. Hearn's review might well be a model and at the same time the dispair of all book reviewers. In after years Lafcadio Hearn became a resident of Japan; and his books about that country made a wide appeal to a discriminating public.

Two Novels

There is a Tide, by J. C. Snaith, (D. Appleton & Company)

Mr. Snaith has written a somewhat amusing story about a crude American girl who goes to London with little education, little money and no introductions. By taking advantage of her tide when it turns, she succeeds in making her way into real society, society which include such personages as the Queen of England, casually referred to as an "upstanding dame." Mr. Snaith has his own original methods, very deft indeed, of showing off his characters to us. But we find his English people far more convincing than his American girl, perhaps because we know more than he apparently does about the type he has chosen to present. We suspect him of indulging in some kindly satire, but the book at times has serious moments.

"Mr. Rowl," by D. K. Broster, (Doubleday Page & Company)

This is a romance of the days something over a century ago, when Napoleon and France were fighting with the British Empire. It is of course one person's version of events of those stirring times. However, Miss Broster has apparently consulted authorities on the subject of prisoners of war in England during that period. Consequently there is probably a basis of truth for the more or less exciting episodes which she has developed and handled with a certain amount of skill while relating the adventures of her hero in his repeated attempts to escape from prison. The story is just thrilling enough to while away a pleasant summer afternoon.

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MR. D. C. MACWATTERS, *Auditor*

"THE mighty oak from the little acorn grows."

In the brains of those who create is implanted the little seed from which grows the splendid tree. We may call that seed "Inspiration," we may call it "The urge to create," if you like, but this we know, that from the little seed conceived in the brains of men and women have grown beautiful and helpful things.

From the interest I feel in every undertaking which has as its object the betterment of conditions; from the deep interest I feel in every association devoted to the welfare of my home community—Los Angeles and the city's vast surroundings—has grown my interest in the Assistance League. Its history appeals to the imagination: long before the late war, the upheaval which drove even the thoughtless into service for others, a woman nursed in her brain



MRS. EDWARDS LAUGHLIN, CHAIRMAN OF THE MEMBERSHIP CAMPAIGN NOW ON.

the conception, "Service for all—all for service;" some means by which not only individuals who need assistance, but every association in this community that alleviates want and misery, could be given a helping hand. The seed which had the possibilities of big growth burst its shell when the World War gave it its chance of growth. It was this woman who founded the Red Cross Shop and gathered about her other women who had the same conception, the utilization of waste, the converting of waste material into a source of revenue. How successfully this was done, we all know.

Out of this effort, grew the Assistance League and, as its President, the woman who had steadily held to her big conception; the little seed had grown a solid trunk. It was planted in a community that teems with problems, a heterogeneous community which has an ever increasing influx of settlers from every part of the world and, as always under such conditions, there are those who are "stranded." And there is our vast motion-picture industry, the studios which, in the nature of things, draw thousands who look for a livelihood and so often do not find it and are faced by destitution. It is a community where there is a pressing need of "service."

Planted in such soil, the tree has thriven and put forth many branches. The Assistance League needed a home, some place where its activities could center and, through the persistent efforts of its President and the fine group who stand shoulder to shoulder with her, it secured a charming home which it calls rightly, "The Community House." It is a home for all, for its workers as well as for those whom it serves, its door opens in welcome alike to those who wish to give of their time or their money and to those who are assisted by their



giving.

One of its departments is a work-shop for turning waste material into saleable articles which are sold most reasonably and which, if the need is pressing, are given to the needy free of charge. In this department, any second-hand article is welcomed, from a shoe-lace to a dress-suit, or a lone saltcellar to a silver service. Everything, however cast off, is utilized in this department. The other day, I was witness to an incident: there entered a tall man wearing an expectant look. A little woman, she barely reached to his elbow, welcomed him with a smile. She is one of our well-known society women who is gifted with a fine public spirit.

"Is there something I can do for you?" she asked.

"Yes," said he with an air of a man in urgent need. "Have you a pair of second-hand suspenders?"

"Indeed we have," she said heartily. "We have just about everything here. Come this way please."

And so it goes, the only trouble is that there are not nearly enough articles to supply the wants of those who call, an utility shop, all proceeds from which, aside from the actual running expenses, are used to alleviate suffering and want. And the running expenses in all the departments are astonishingly small because so many women, like the woman mentioned above, donate days of their time to this "service." In addition, The Assistance League is a social center, a charming place where all can come and have lunch, tea, or dinner; a homey place, food well cooked and very reasonably priced. In fact, the League Tea Room makes nothing above expenses, the object be-



MRS. HANCOCK BANNING, PRESIDENT AND FOUNDER OF THE ASSISTANCE LEAGUE.

ing to serve its many workers and their friends, and visitors, and to offer a lunching and dining place for the many studio workers in the neighborhood. The Tea Room is in itself a delightful bit of public service, a restful place with a lovely view of the Hollywood hills.

In addition to the Thrift Shop and the Tea Room, there are the Woman's Exchange, the Art Needlework Department, the Shut Ins' Aid Department, the Good Samaritan Committee, the Round Table Luncheon, the Tiny Tim Endowment Fund, the Alice Eliott Flower Memorial Fund, and the Children's Day Nursery which will soon be functioning and will supply a long felt need in this community.

A splendid tree with every leafy branch offering shelter to the needy and inspiration to the more fortunate. A fine civic development—it touches one's pride as well as one's heart. It's membership should number a thousand interested members, the League will welcome them, each member doing his or her part in



MRS. ANDREW C. CAMERON (FORMERLY OF REDLANDS) CHAIRMAN OF THE THRIFT AND COSTUME SHOP OF THE ASSISTANCE LEAGUE.

building up and carrying on, for it is those who *build* who taste the real savor of life.

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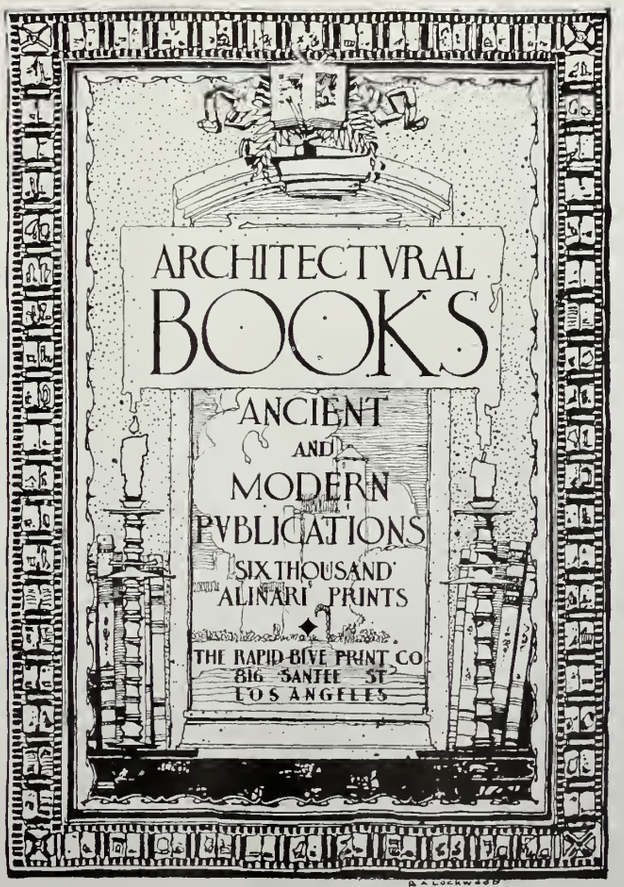
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Announcement

ON JANUARY 1, 1924 THE BLUE DIAMOND MATERIALS COMPANY CHANGED ITS NAME TO JUST BLUE DIAMOND COMPANY, A SYNONYM FOR QUALITY IN TEN OTHER BLUE DIAMOND PLANTS EXTENDING FROM COAST TO COAST.

COINCIDENT WITH THIS CHANGE WE LAUNCHED AN EXPANSION PROGRAM INVOLVING THE EXPENDITURE OF APPROXIMATELY $2,000,000. THIS WILL BE OUR 1924 CONTRIBUTION TOWARD MORE CHARACTER, QUALITY AND SERVICE IN BUILDING MATERIALS.

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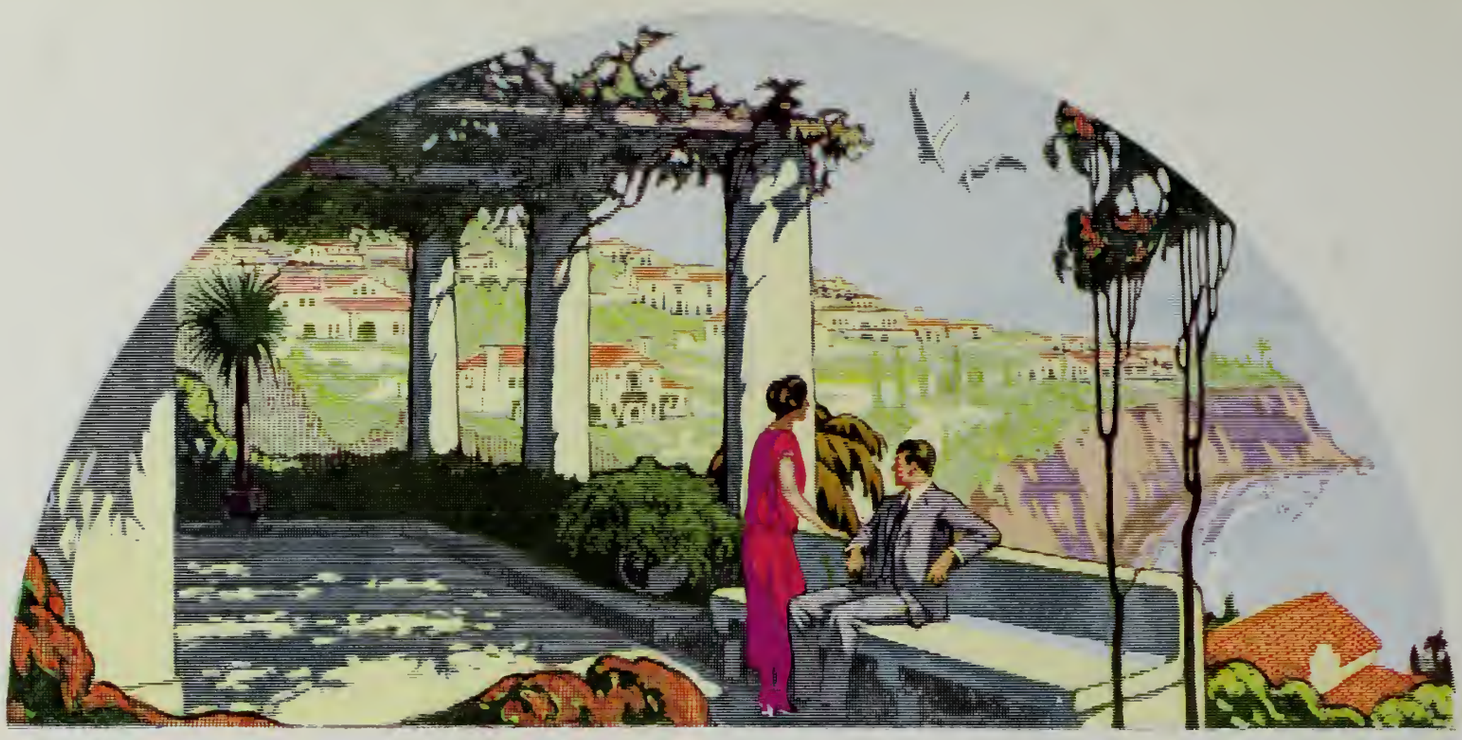
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SUPPOSING a Fairy Godmother suddenly appeared on your doorstep and offered to take you to the Riviera—in the south of France—for the day. Would you go? Of course you would. The Riviera has always stood in your mind as the very finest residential district in the world.

You would immediately accept the fairy invitation. But—instead of your having to go all the way to Europe you are told that the Riviera has been brought to California—just a few miles from your home. Wonderful!

And so it is. In location, in coast line, in climate, and in its exact position on the Pacific, Palos Verdes is a physical duplicate of the French Riviera overlooking the city of Nice.

Why is it that the world's finest residential communities—such places as the Riviera—Riverside Drive, New York—St Francis Wood, San Francisco—Montecito, Santa Barbara, have been able to retain their natural beauty in spite of growth and expansion?

It is because they have done what Palos Verdes is doing. They have made artistic development a thing of greater importance than mere commercial growth.

Scenery, location, a beautiful coast line, are Nature's own gifts. It is left to those who plan and build and live in such places to retain beauty or to destroy it. To make it the place of artistic homes, gardens, parks or give it over to unsightly shacks, beach buildings and so called amusement grounds—common to many of our beach cities. Palos Verdes will always retain its naturally attractive features. Its Protective Restrictions will insure a beautiful city—the logical centre of culture and refinement.

Already over 3000 men and women have purchased homesites on its terraced slopes, and will there enjoy life on a higher plane, in better health and greater happiness. Why do you delay your selection? Why not drive down today and get the true spirit of Palos Verdes. See what is being done. Compare the prices. See what you get for what you pay.

Palos Verdes prices are low—from $2000 to $6000 and up.

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No. 55 JULY, 1924 25 Cents



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The Water Colors of James Greig

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Chinese lamps of various sizes in carved teakwood and painted silk, in the style illustrated, $15 to $40.

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—rich silks and embroideries, brasses, carved woods and ivories, cloisonne, jades, crystals, lamps, etc., purchased in China personally by Mr. Milnor. Otherwise such prices would not be possible.

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France has sent Moustier, Quimper and Luneville Pottery and many novelties from Paris such as Bags, Vanity Cases and Enameled Pencils.

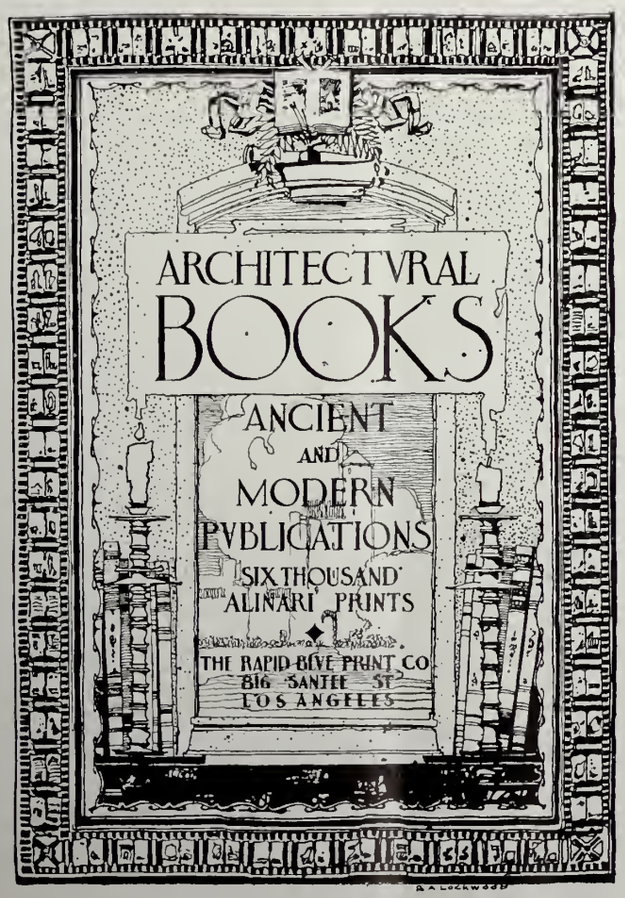
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"FIFTY-FIFTY"

DURING 1923 Los Angeles Gas and Electric Corporation paid, in round numbers, $1,200,000 in Federal, State, County and City taxes. Nearly a million and a quarter dollars.

The dividend on the Preferred and Common stock of the Corporation for the same period was approximately $1,240,000.

Thus, the Government and the Stockholders receive nearly equal shares of the year's earnings.

This illustrates the manner in which the public utility corporation contributes to the support of the Government and at the same time yields "a fair return" to its investors.

Los Angeles Gas and Electric Corporation

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date.*

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
July 4, 5, 6—Small sail boat race. Outboard motor boat race. One design sloop race. Outside cruiser race to the Commodore's cup. Friday, 4th, Independence Ball; Saturday, 5th, informal dance; Friday, July 11, 18 and 25, Ladies' Weekly Luncheon, 12:30, cards and Mah Jongg. July 11, Mrs. W. Starbuck Fenton, hostess.
July 12, 13 Junior small boat sailing races.
July 19, 20 Club cruise to Catalina. Junior small boat sailing race.
July 26, 27 One design sloop race. Outboard motor race. Ladies' power boat race. Balboa Tournament of Lights, under auspices Balboa Chamber of Commerce.





Powder blue, Madonna blue, French blue, blue in monotone. In smarter summer sportswear

"One O'Clock . Saturdays"



"MOONBEAMS OF TAHAITI" *By William Ritschel*

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MARYLAND HOTEL, PASADENA

Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, is open daily from 10:00 to 4:00 p. m. except Wednesday afternoons. Open Sunday 2:00 to 5:00 p. m. Admission free. The Sixth Exhibition Students Work, Otis Art Institute, opened June 23, will continue through July 7. The Summer Exhibition, opening early in July and continuing through the middle of September, will consist of a greater part of the twenty-third international exhibition of paintings from the Carnegie Institute, Pittsburg, the only international exhibition of paintings held in this country. The original exhibition comprised 378 paintings, 124 of which are by American painters, the remainder by contemporary painters of France, Great Britain, Holland, Belgium, Poland, Czechoslovakia, Russia, Sweden, Italy and Spain.

THE two $1000 prizes offered in the Third Exhibition of Western Painters were awarded as follows: The Los Angeles District Federation of Woman's Purchase Prize went to Benjamin C. Brown for his painting, "Yosemite, Witchery of Winter." A special jury chose five paintings from the Los Angeles quota and five from San Francisco and San Diego group. Out of these selected pictures the women of the various clubs of the Los Angeles district made their choice. The painting becomes the property of the Women's Clubs of this district, and will be exhibited in fifty or more clubs.

The Los Angeles Museum Purchase Prize was awarded to Joseph Raphael of San Francisco for his canvas, "The Japanese Doll." This painting will be added to the permanent collection of paintings in the Los Angeles Museum. Honorable mention was given to Armin Hansen for his "Vespers"; to Robert Reid's "Reflections"; to Jack Wilkinson Smith for "Opal Surf" and to Edouard Vysekal for his painting, "Salome."

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces the American Bookplate Society will hold the Ninth Annual Exhibition of Contemporary Bookplates, in the Special Exhibits Hall, opening June 29, and continuing three weeks. The exhibit is the largest of the kind yet held and consists of 248 designs by 68 artists. American bookplates predominate, but many are shown from England, Belgium, France, Germany, Austria, Czecho-Slovakia and other countries.

PRIZE-WINNERS in the Painters of the West exhibition are as follows: Maynard Dixon, awarded Painters of the West gold medal and $400 cash prize, for his painting "The Survivors." Carl Oscar Borg, silver medal for his "The Bad Lands, Arizona." George Townsend Cole, bronze medal for his "Navajo Country."

AMONG the new additions to the exhibition in the Biltmore Salon are pictures by Adolpf Brugiere and Thomas L. Hunt.

THE Painters and Sculptors Club held the first annual Spring Exhibition, June 9-30, in the Stendahl Galleries, Ambassador Hotel, Los Angeles. The club is closely modeled along the lines of the Salmagundi Club, was first suggested by Robert Vonnah, who, with Joseph Kleitsch, F. Grayson Sayre, and Earl Stendahl, made the first plans for the organization. Among the painters exhibiting were Robert Vonnah, Guy Rose, William Wendt, F. Grayson Sayre, Joseph Kleitsch, John Frost, Thomas L. Hunt, Arthur Turner Foster, Franz Bischoff, Norman Chamberlain, Alson Clark, John Cotton, Leland S. Curtis, M. Del Mue, Haldane Douglas, Valentine Fanshaw, J. Bond Francisco, Finn Frolich, Fitch Fulton, Frank Geritz, Arthur Hill Gilbert, W. A. Griffith, Armin Hansen, Theodore Jackman, Frank Tenney Johnson, W. L. Judson, Theodore M. Bodra, A. Phimister Proctor, Stewart Robertson, George Sherrif, D. B. Stuber, Harold Swartz, Orrin White, Max Wieczorek and Karl Yens.

DURING the last two weeks of June an exhibition of etchings, at the Cannell & Chaffin Galleries, by the distinguished American etcher, D. S. MacLaughlan, created a great deal of interest. MacLaughlan, who has long been regarded by well known etching authorities as the greatest living American etcher, has very successfully adapted the tradition of this art to his personal vision. In a sombre mood he can be austere and reticent as Cameron, though a robust lyricism, such as we find in many of his Itailan plates seems a more personal quality. The collection is thoroughly representative of this etcher's work, and includes his masterpiece, "Lauterhrunuen," a superb Alpine etching.

BENJAMIN BROWN'S prize painting, "Yosemite, Witchery of Winter," has been transferred from the Los Angeles Museum to the Biltmore Salon, where it can be seen and enjoyd, probably throughout the summer, as the clubs have closed for the season's vacation and will not want to ehibit it until all the members are in session. The first club scheduled to enjoy the possession is Montebello.

CARL OSCAR BORG has returned from a sketching trip into the Grand Canyon, bringing back wonderful sketches, from which he will develop canvases of unusual beauty.

THE BILTMORE Salon, opening July 21 and continuing through September, will make a special exhibition of small canvases, forming groups around a central larger painting, but all quite small and to range in price around fifty dollars. These paintings are to be the work of about thirty representative men of the Painters of the West.

DANA BARTLETT, who is now sketching abroad, exhibited some of his paintings in the gallery at Barker Bros. during June, continuing to July 3.

DAVID ANTHONY TAUSZKY has taken for the summer the studio at California Terrace, where he held an unusually interesting exhibition in June.

KANST GALLERIES will continues to show throughout the summer, examples of contemporary paintings.

MARGARTHE MATHER exhibited a collection of recent photographs in the Art and Music Department of the Los Angeles Public Library during June. Her work gives additional proof of the possibilities of a camera as a medium of art when used by an artist.

MAURICE BRAUN has recently sold a painting called "The After-glow" to the Women's Club in San Bernardino. This painting was selected from an exhibition of California painters by the unanimous vote of the club.

The Women's Club in Riverside has also just purchased a painting by Maurice Braun entitled "Eucalyptus," through the Kanst Galleries.

From Mr. Braun's studio on Point Loma, Calif., he has just sold a large canvas called "San Diego Hills," to a Chicago collector. This painting just returned from a tour of American Federation of Arts.

THE California Society of Miniature Painters held what they termed a retrospective exhibition at the Ebell Club during June. Ella Shepperd Bush won the Ebell, 1924, Miniature Prize.

DURING the summer months the Cannell & Chaffin Galleries are holding a unique exhibition of paintings at very reduced prices. Undoubtedly many people otherwise unable to afford good pictures will find this their opportunity to place a good painting in their homes. The list of painters whose work is available in this way is a long one and includes many of the best artists, both eastern and western and a long list of members and associates of the National Academy.

LELAND S. CURTIS is showing landscapes at the Athletic Club, Los Angeles, for some weeks.

NELL BROOKER MAYHEW exhibited a group of color etchings at the Sierra Madre Woman's Club during June, and addressed the club on the subject of color etchings one afternoon during the exhibition.

MR. and Mrs. Frank Tenney Johnson are spending a portion of the summer in Los Angeles.

CLYDE FORSYTHE has gone to New York.

CHARLES P. AUSTIN has recently completed five murals for the new hotel in Sacramento.

ALSON CLARK, Mrs. Clark and son, have taken a house in La Jolla for the summer.

LETA HORLOCKER, chairman of the Arts and Crafts Club of Los Angeles, arranged a special exhibition of Arts and Crafts during the biennial session of the General Federation of Women's Clubs. This included decorated porcelains, leather work, copper bowls, batik, tie-dyed work, wood blocking and brass work.

THE Maryland Hotel Art Galleries, Pasadena, recently acquired by Cannell & Chaffin, Inc., are undergoing extensive alterations and improvements, and will open about July 15th. Cuthbert Homan, who lately retired from the post of art director of the San Diego Museum, has been made manager. It will be the policy of the galleries to exploit California painting particularly, and to show the work of the best of the Eastern artists.

HANSON PUTHUFF left the middle of June for the Grand Canyon, always a mecca for artists, as each interprets its mysteries in his own manner.

AARON KILPATRICK is sketching around Moro, while Jack Wilkinson Smith is seeking atmosphere up the Northern coast.

MRS. KATHRYN WOODMAN LEIGHTON, with her son, has gone on a sketching-camping tour, wherever the lights and shadows lead them.

JOHN FROST, with Mrs. Frost, spent a part of June in the mountains near Lone Pine.

EDGAR PAYNE has forwarded eight new European canvases for exhibition at the Biltmore Salon.

ARTISTS of the Laguna Beach Art Association are exhibiting paintings in the Park House of Carmelita Gardens, Pasadena, June 21 to July 13. Open every afternoon, 2 to 5. Tuesday, Thursday and Saturday evenings, 7 to 9. Concert Sunday afternoon, 3 to 4.

Music

SUMMER concerts in the Hollywood Bowl open July 8, with Alfred Hertz, conductor, and will offer even better music than in the past seasons. An orchestra of more than eighty musicians, made up almost wholly from the Philharmonic Orchestra, will give Los Angeles a season of concerts unsurpassed by any in the country. Each Saturday evening, except during the first and last week of the concerts, guest conductors will be invited to fill the conductor's stand. Arthur Alexander is announced as one of the first guest conductors. The first free concert will be played on July 16, and others will follow on alternate Wednesday afternoons. Special arrangements will be made to transport hundreds of little cripples, the blind, orphans, and foreign-born children to enjoy the music in the fresh air and sunshine. New traffic regulations, facilitating the parking of cars in the Bowl, will be in effect this season.

STUDENTS of the summer schools of the University of California, Southern Branch, and of the University of Southern California, are encouraged to attend the concerts in the Bowl, and will be given credit in their music courses for this attendance.

THE outstanding musical events of June were staged in the Hollywood Bowl; first the concert by Galli-Curci, June 5, assisted by the Symphony Orchestra of ninety, conducted by Alfred Hertz; second, the General Federation of Women's Clubs' Memorial, June 8, and the singing of Mme. Schumann-Heink for the Los Angeles American Legion, June 15.

THE musical text, written for the Pilgrimage Play last season by Mrs. Gertrude Ross, will be retained in its entirety for this, the fifth season of the Play, which opens Monday evening, July 7. Simplicity is the keynote, the musical text embodying the spirit of the ancient Jewish music.

HOWARD HANSON, formerly director of music at the College of the Pacific, at San Jose, has been appointed director of the Eastman School of Music, at Rochester, N. Y. Mr. Hanson was awarded the Juilliard Fellowship in the National Academy at Rome, two years ago.

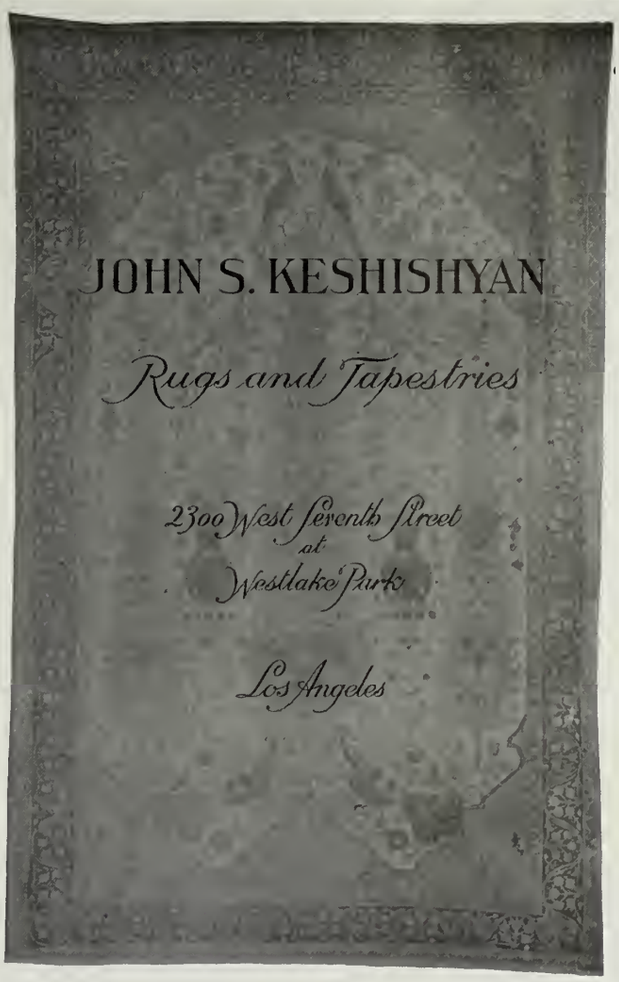
CHARLES WAKEFIELD CADMAN was given the degree of Doctor by the Denver University last month, at which time he addressed the college on the subject of American music.

MAY MacDONALD HOPE, founder of the Los Angeles Trio, has organized the Cecilian Choir, to present almost entirely sacred music, masses and motets. The membership is limited to fifty, and the conductor is Fulgenzio Guerrieri.

CHARLES WAKEFIELD CADMAN presented his two-act opera, "A Witch of Salem," complimentary to the members of the Opera Reading Club of Hollywood, during June, in the Auditorium of the Women's Club.

THE Music Teachers' Association of California meets for the fourteenth annual convention in Santa Barbara, July 1, 2, 3, and 4.

THE Orpheus Club gave the final concert of the season at the Philharmonic Auditorium, June 10, thus closing the most successful year of its history, with Lawrence Tibbitt, baritone of the Metropolitan Grand Opera Company, as assisting soloist, accompanied by Elinor Remick Warren, composer-pianist.



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Announcements

WAFFLE Suppers are a feature for the summer at the Amymay Studio of Pasadena. These two charming artists dressed in Chinese costumes, serve informal suppers and also exhibit their delightful batik work. Appointments made by phone.

THE Pilgrimage Play, Life of the Christ, is scheduled to open the fifth annual season, Monday evening, July 7. Henry Herbert is to appear again in the role of The Christ, with Florence Stone appearing as Mary Magdalene. Beginning in June and continuing throughout the engagement, the huge cross surmounting the hillside, that forms a part of the Pilgrimage Theater background will be illuminated each night.

PASADENA Community Playhouse opens the third summer season of productions in the Community Playhouse with "Lady Windemere's Fan," week of June 30. This also marks the beginning of the eighth consecutive year of the Community Players, who now operate on an all-the-year-round basis, instead of, as formerly, closing during the summer months.

THE summer session of the Otis Art Institute opens July 2. The sixth annual Pageant of Arts, held by the students June 20, marked the close of the winter's work.

SIXTY-SEVENTH Commencement Exercises, College of the Pacific, San Jose, California, were held June 13, through June 17. The Alumni Pageant the evening of June 16. Fall opening, September 26, 1924, in Stockton, California.

THE Directors of the Lobero Theatre Company, Santa Barbara, take pleasure in announcing the opening of the theatre from August 4th to 16th, with the presentation of the "Beggar on Horseback," by the Community Arts Players and have honor of announcing to the members of the Community Arts Association that they may each apply for two seats for the second or third night of the opening, Tuesday, August 5th, or Wednesday, August 6th, 1924, at half past eight o'clock.

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CONTENTS

		Page
ARCHITECTURE—THE LOUVRE. A Design by The Allied Architects' Association.		Cover Design
SOUTHLAND CALENDAR	*Ellen Leech*	4, 5
THE BEAUX ARTS INSTITUTE	*Fitch H. Haskell, A. I. A.*	7
OUR SAN FRANCISCO LETTER	*Mrs. W. C. Morrow*	8
THE ART COLONY, LAGUNA	*W. W. Robinson*	10
THE SAN DIEGO LETTER	*Hazel Boyer*	11
A CALIFORNIA GARDEN	*A. L. Slaymaker*	12
GARDEN MUSICIANS	*Theresa Homet Patterson*	13
A NEW PORTRAIT OF BROWNING		14
TOWN AND COUNTRY CLUBS AND FUNCTIONS		15
IN MEMORY OF POETS—		
ROBERT BROWNING	*Bradford Leavitt*	16
AT EL RETIRO, CALIFORNIA	*Sibyl Hayes*	17
THE DRAMA LEAGUE	*Ellen Leech*	18
TOWN AND COUNTRY CLUBS AND FUNCTIONS		19
THE BULLETIN OF THE ARCHITECTURAL CLUB OF LOS ANGELES		20
THE SMALL HOUSE GUILD OF CALIFORNIA		22
THE BATCHELDER TILES	*Martha Van Meter*	23
SPANISH MEMORY—VERSE	*Isabel McLennan McMeekin*	23
THE MONEY MARKET		25
BULLETIN OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA		28
BOOKS FROM THE ATLANTIC COAST	*E. M. G. Carpenter*	29
NEW BOOKS—REVIEWED	*Louise Morgrage*	30

This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE BEAUX ARTS INSTITUTE OF DESIGN IN AMERICA

By FITCH H. HASKELL, A. I. A.

GROWING under the auspices of the Society of Beaux-Arts Architects of New York (1894), prospering chiefly through the inspired work of Lloyd Warren, the Beaux-Arts Institute of Design was incorporated in 1916 after a number of years of useful work. Though its headquarters is but a modest three-story building, remodeled, there were sixty-three ateliers, architectural schools and correspondents submitting work in architecture last year—of these twenty-eight were college ateliers. It has become a nation-wide influence. Over 3200 drawings by over 1100 students is the summary. Behind these dry figures are conditions and possibilities in which this community may be interested.

One purpose of the Institute is to encourage the study of Architecture and its allied arts, sculpture, mural painting and interior decoration, in groups where regular academic instruction is not possible. Students who may be employed by day work under private, voluntary instruction of architects or artists (whether or not graduates of the Ecole in Paris), and their work is sent to New York to be judged by juries which meet at regular intervals. The problems are written by the active committees or heads of the departments in New York, printed and distributed to all the corresponding colleges and ateliers. In a word, the Institute provides a complete course of problems in architectural design to which any school can add whatever it chooses.

As for the men who compose the juries, they are all practicing architects in New York, or teachers in nearby schools, busy men who give their time to this work out of interest in developing and improving the next generation. On one of the recent juries were architects who had designed the following buildings: The Lincoln Memorial, the Freer Art Gallery in Washington, the future Tribune Building in Chicago, St. Bartholemew's Church and the Cunard Building in New York. No university can command the regular services of such a group in this subject. Beside Henry Bacon, Charles Platt, John Howells and Raymond Hood, Bertram Goodhue and Benjamin W. Morris, are other names almost as well known to students of current architecture,—Chester Aldrich, Donn Barber, Charles Butler, Harvey Corbett, Paul Cret, John Cross, William Delano, Robert Farquhar, Howard Greenley, Guy Lowell, Thomas Hastings, John Reid, Jr., Charles Peabody, James G. Rogers, Whit-



THE PALACE OF FINE ARTS OF THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO, BERNARD MAYBECK, ARCHITECT. THE OBJECTS OF ART HAVE BEEN REMOVED AND THE BUILDING WILL BE TORN DOWN AS IT IS FAST CRUMBLING AND WAS NOT BUILT TO LAST LONGER.

ney Warren, William F. Lamb, H. O. Milliken, Frederick Godley, Henry Sedgwick, Philip Goodwin.

Another activity of the Institute is the Paris Prize. National competitions are held to choose a scholar to pursue his studies in the First Class of the Ecole des Beaux Arts in Paris. The winner spends two and one-half years in Europe, doing a fixed amount of work in the Ecole besides travel and study elsewhere. Except during the war, the Society of Beaux-Arts Architects, and recently the Beaux-Arts Institute of Design have sent a student abroad each year since 1904. Funds for this purpose have been raised either by the membership of the Society or by private gifts. For several years the prize was given by a group: Mrs. Robert Goelet, Mrs. Harry Payne Whitney, Mrs. Richard T. Auchmuty, William K. Vanderbilt, Alexander S. Cochran. Individual givers have been Andrew Carnegie, J. Pierpont Morgan, A. D. Juilliard, Lloyd Warren, Robert Bacon, Wm. A. Read, Edward S. Harkness, Mr. and Mrs. Wm. Emerson, J. G. Baldwin, Jr., Mrs. Lewis E. Preston.



THE STEPHENS UNION, A FINE PIECE OF ARCHITECTURE ON THE STATE UNIVERSITY CAMPUS BUILT IN MEMORY OF PROFESSOR MORSE STEPHENS, HISTORIAN AND FRIEND OF THE STUDENTS. JOHN GALEN HOWARD, ARCHITECT, AND DIRECTOR OF THE VERY EXCELLENT SCHOOL OF ARCHITECTURE AT THE UNIVERSITY IN BERKELEY.

In 1923 the winner was Lee Rombotis of Los Angeles.

At the present time, the Los Angeles Atelier is not large, and the men enrolled are busy draughtsmen who cannot render every problem, but the spirit of mutual help is growing. So also, are the "niggering" and criticism from the older men and the discipline which sometimes withholds a drawing not properly finished from being sent to New York. This atelier has been materially helped by the Los Angeles Architectural Club, though it is this year nearly able to pay its own way. There are now in Los Angeles a number of architects and designers who owe their early education to this atelier, to David Allison who organized it, Walter Davis, John Vawter, Kenneth Carpenter, and to Harwood Hewitt, the present correspondent. Independently of a college course, these students have learned their art to a point which enables them to undertake important designs.

The architectural department of the University of Southern California has a large and flourishing class who are aiming to equal the work of older schools, and there may be room for other such schools in this part of the state.

With the enormous amount of new building, some part, it is to be hoped, will be designed by those who have training and taste. Owners of commercial buildings in the East have already learned the material value of pure beauty, and the same lesson will be learned here. Some of our new public buildings have been designed with greater care than those of any other part of the country. There is developing a character of style of building in residence work that is most fitting and suitable to this climate and setting—a style worthy to be studied and perfected, and destined to be a permanent expression in southern California. There is prosperity enough to promise leisure to many for the study of art, and to many more a reward for proficiency in the production of beautiful things. Craftsmen and all those in building can never learn too much in their various trades. If we will, there is the vision of a great renaissance in the arts. It will come if there is a general advance in taste resulting from better education in architecture and its allies, sculpture, painting and interior decoration.

THE COVER PLATE—THE LOUVRE

By THE ALLIED ARCHITECTS ASSOCIATION

THE cover design prepared by the Allied Architects Association of Los Angeles for this number of SOUTHLAND is worthy of more than a casual glance.

It is of little consequence to the world in general that the building here shown is the Louvre. It is of less consequence perhaps that French history of 800 odd years has been enacted in or about these walls. It is of no consequence that chroncle has it that Charles the Ninth stood at a window of this palace and fired on the doomed Huguenots as they swam the Seine, or that Henry of Navarre, Ravaillac's victim, breathed his last breath in these walls. We thrill a trifle when we stop and remember that Marie Louise stood here and pledged her heart and hand and loyalty to an Emperor, the enemy of her race, who had forced her to come to him against her will.

But these trifles of historic gossip intrigue our imagination, they set us thinking, above all they set us looking until gradually it dawns on us that we are looking not simply at a picture, but at an interpretation of civic art as applied in the world's most beautiful city. Having reached this conclusion some of us stop, satisfied, but others, our own civic pride awakened, analyze further.

For over 800 years parts of the Louvre have watched the changing destinies of France. Nearly every King has expressed his ideas by adding to, or tearing down what he found. Not one was satisfied to leave untouched what his predecessor had done. A continual, fruitless effort to formulate an ideal. Fruitless until a king, more knowing than the others, called together the greatest architects of the age, not only French but Italian as well and they in collaboration brought to fruition the plans which eventually resulted in this nearly perfect grouping of masses and open spaces.

Our eyes instinctively pass through the Arc de Triomphe du Carrousel, standing in dignified isolation, yet so much a part of the whole, past the relatively small statue of Gambetta, on into the Louvre, and in the passing we have found that there is no conflict, that all in harmony, harmony of proportion, harmony of space. Then we think gratefully and with respect of that king whose wisdom inspired him to call an alliance of talent to his aid that he might give to posterity a civic achievement worthy of the artistic glories and the historic associations it enshrines.

SAN FRANCISCO LETTER

By MRS. W. C. MORROW

Wave-washed by that quiescent sea
Balboa sighted rapturously,
And fanned by winds replete with lore
From Orient and Arctic shore,
It stands, a door unique and quaint
Saint Francis for its patron saint—
The open sesame to bowers
Of far-famed sunshine, fruit, and flowers,
The portals to a wide expanse
Whose very name exhales romance.

When Twilight, Eve's fond alchemist,
Weaves arabesques in amethyst,
The land about the gateway teems
With shadows, reveries, and dreams—
The phantom shadows of white sails
Blown hitherward by halcyon gales—
The dulcet reveries that throng
With Mission bells and Vesper song—
The dreams where Joy and Peace enfold
The happy Argonauts and gold.

CLARENCE T. URMY.



ON THE BAY OF SAN FRANCISCO. THE PLEASURE YACHTS.



IN THE CANYON, UNIVERSITY OF CALIFORNIA BERKELEY CAMPUS. THE DRAMA OF 1924, THE MERRY MASQUE OF MAY.

Thus the "Poet with his lute" sang of San Francisco and The Golden Gate. It is particularly fitting to quote that poem published many years ago—in the month that the Poet's fingers dropped his lute, and his pen was stilled. Clarence Urmy entered into Life Eternal in June 1923, but though he has passed from sight, he has not gone into oblivion, for he is still enshrined in the hearts of his friends, of which I am proud to be one.

It is seemly and fitting to quote it at this juncture when the call of the open is so insistent and people are planning a summer vacation and motorists are leaving daily for the many beautiful and picturesque wild spots of California. For those in the interior San Francisco offers a lure as a relief from the heated valleys and plains. The cool winds and invigorating fogs soothe and cheer the jaded ones from torrid climes. From San Francisco lead many roads that attract the motorist—all in easy distance for a return to home and one's own bed and fireside at night if one chooses. The roads are in good condition and the call of the wild is strong.

San Francisco has been entertaining distinguished guests of late. Rebecca West was entertained by the Dinner Club. She is an English author of some renown, if one cares for her style. Frankly, "The Judge" was not to my taste. Mr. Charles Dobie presided at the dinner given for her at the Bohemian Club, as Mrs. Atherton is in New York. Count Castena who once lived in California has been on a visit to old friends here, and Mr. Henry Suzzalo, a man who began his education in San Jose, but who is now the head of a large college in the State of Washington, and a Prince from Finland, besides no end of visitors from the East and Middle West. Two ladies from Boston came up from Southern California to stay a week and have been here two years and are charmed with San Francisco.

About the last of the club luncheons was that of The Pacific Coast Women's Press Association held at the St. Francis and at which the spacious ballroom was crowded. Mrs. N. Lawrence Nelson, elected for the fourth term as President, presided and arranged the program. She had many honor guests. The British Consul, Gerald Campbell, Esq., and Mrs. Campbell, Ina Donna Coolbrith, Honorary President, Poet Laureate of California. Mrs. I. Lowenberg, a past president, and noted for her philanthropy and many lovely attributes, and club presidents were seated at the long table. "The Masque of Youth," a beautiful fantasy by Mrs. Nelson, was the feature of the afternoon. Space forbids an extended mention of the play.

The Palace of Fine Arts which for eight years graced the lagoon in the grounds of the Panama-Pacific Exposition grounds, has closed permanently and will soon become a memory, although its closing has saddened many who enjoyed the beauty of the stately colonnade and loved the treasures that the edifice held. The Temple of Fine Arts is to be erected elsewhere, and in the meantime temporary quarters are to be found in a more convenient and accessible location.

San Francisco Bay has been filled with beautiful yachts since the beginning of the season. The white-winged fleet may be observed from any one of the city's many hills, and enthusiastic yachtsmen vie with one another in their delightful crafts that skim over the placid water as easily as the white-winged gulls sail in the empyrean ether above. San Francisco has so many diversified sports—golf links, small lakes in Golden Gate Park where tiny yachts are sporting on their calm surface, bathing on the beach, or across the bay at Alameda, the golf links down the Peninsula and the fine course at Sequoyah Country Club not far from Oakland, boating on Lake Merritt in Oakland where a haven is kept for wild birds and where they are protected and fed daily. Horseback riding in Golden Gate Park where the equestrians ride along the beach for miles as well as the many bridle paths in the Park itself.

The Merry Masque of May was the event of the Parthenia's annual play on the Campus at Berkeley. It was held in one of the many beauty spots near the University. The new Stadium is a thing of beauty, and the Campanile rising high in the foreground, its chimes lending their sweetness, makes the spot entrancing. Particularly beautiful is this classic spot by moonlight.

It has been asserted that women are not keen about voting and attending to their civic duties. As a refutation of that theory may be mentioned that Judge and Mrs. W. W. Morrow were almost the first persons at the polls at the recent election. They were there at 8 A. M. It was a significant fact that in other districts women were just as earnest.

Judge Morrow, although well past the three score and ten allotted years is of splendid physique and keen mentality. His devotion to his dainty little wife, a small person with blue eyes and a charming personality, has made her a happy sheltered wife for over fifty years. Judge Morrow is fond of telling the story of how when he was making speeches when running for Congress years ago, he talked to an audience in a small town that hardly filled the hall. During his talk he noticed the rapt attention of one of his hearers, and at the close the lumberman lingered and Judge Morrow felt kindly toward him thinking of the eulogy the man would give. The man hurried up to the Judge and breathlessly said: "I've ridden forty miles over a rough mountain road to shake the hand of the man who wrote the splendid story of "The Man From Georgia." Judge Morrow took the riposte gracefully, for he admired his friend, W. C. Morrow, who wrote that classic short story, which Holbrook Blinn played in New York City, New Orleans, St. Louis, Cleveland and elsewhere. The story is embodied in W. C. Morrow volume, "The Ape, the Idiot and other People." The book was printed in England, France and Berlin.

Mr. Blinn has a beautiful country place called "Journey's End," Croton-on-Hudson. Mr. and Mrs. Blinn are treasured friends of

(Continued on page 21)



HIGH SCHOOL GIRLS IN A ROWING CONTEST ON SAN FRANCISCO BAY. PICTURES BY COURTESY OF CALIFORNIANS, INC., SAN FRANCISCO.

THE LAGUNA ART COLONY

By W. W. ROBINSON



"ITALIAN BOATS." BY EDGAR PAYNE. NOW WORKING AND STUDYING IN EUROPE, BUT EXHIBITING THIS MONTH AT THE BILTMORE SALON.

THERE was a time—two or three years since—when Laguna Beach, California, prided itself on being called "The Provincetown of the Pacific Coast." Today this quaint spot, this habitat of artists, believes it has evolved a salient and charming personality all its own and would resent any comparative appellation. It is simply "Laguna," a village with an extraordinary citizenship, a place much sought by illuminati and discriminating lovers of sea and sand and cliff. It is the one isolated bit of southern California beach, being ten miles off the main highway and untainted by railway, trolleyline or telephone! Hence its freedom from concessionaires, paved roads, hot dogs and hoi polloi. Picturesquely it clings to its strip of cliffs and coves and rocks that offer resistance to a sea of virile moods, a mercurial sea whose purples, jades and ambers carry endless inspiration.

Small wonder then that artists—chiefly devotees of palette and brush—have annexed Laguna. The artistic influx began, it is said, with Gardner Symons, eminent among eastern painters. Today there is a "colony" whose proportions are sufficiently extensive to give the Village its tone. Babbitry has done slight damage as yet—though something of a building boom has developed—,the fishermen, townfolk and creative intruders dwelling piously in peace. They are sentimental, perhaps—who but a sentimentalist would live in a "colony"?—and they love the crooked lanes, the yellow dust, the odd and very paintable eucalypti, the ramshackle hotel, the softly curving breasts of the encircling hills, and above all the rock-strewn shore and multi-hued sea.

The membership roll of the Lagunae contains names with nation-wide distinction. There is an infectious community enthusiasm and a prevalent critical mood that is resulting more and more in superior achievements and that will increasingly attract those engaged in artistic endeavor.

William Wendt has for some years called Laguna his home. Dean of the Village artists, a member of the National Academy, Mr. Wendt enjoys country-wide fame as a result of his masterly and authentic landscapes. It is not the sea but the rich hinterland of hills that has lent itself to this painter's genius.

Joseph Kleitsch, late of Chicago, late of Mexico, late of Budapest, a sun-browned young man whose virility invades his canvases, is another of the Lagunae. From his window he has a commanding view of the hills and Laguna proper, a view that moves him to romantic ruminations upon what the Village might have been today had it been settled several hundred years ago by Europeans and its hilltops crowned with Italian villas to look down upon the empurpled sea. In portraiture Mr. Kleitsch is at his best. Witness the well known "In My Studio," an exacting bit of brushwork done in hauntingly effective half-light, a translation of its author's force of inner feeling. "Reina, a Girl of Capistrano," is his latest portrait, exhibiting similarly its creator's superb gifts as a painter. Mr. Kleitsch has adapted himself to Laguna and has caught and preserved some of its most intimate and colorful scenes. His wife has been subject matter for many of his canvases. She is a woman with a personality as vibrant as a Sorolla, an excellent intermediary between the world and her restless painter-husband.

Of different stripe is his neighbor, H. Ravel, a photographer with established fame. His gum prints—mysterious offspring of photographs—are lovely bits of creative work. They are subtle, suggestive, as living as paintings. Their creator, by the way, is also a penetrating and caustic art critic.

Ravel's prints can always be seen in a certain white-washed building—an art shop—whose front is bordered with a black-and-white procession of elephants—a la "Thief of Bagdad." Here one also may stumble upon such objects d'art as Russian war posters, medieval Chinese theater programs or Frederick A. Leekney's Oriental water colors. Ask for Mrs. Whipple, and a most agreeable little person with bobbed hair will show everything in the shop, apparently with never a thought of making a sale. Rare gift!—she actually seems to dislike parting with her treasures, even though she—like all of Laguna's artists—must have bread and meat.

Speaking of eating, the Village has a keen gustatorial sense. The Raven, the White House and an excellent bake-shop testify to that. But better yet, the place possesses a distinguished lunch counter proprietor, one of Chicago's far-flung bartenders, a fellow who acquired his bachelor of arts degree as a member of Local No. 309 in the City of Many Winds, a man who runs magnificently to joviality and capacious aprons. This noble servant of Village stomachs has endeared himself to the artists by reason of his superior creations and concoctions.

Every artist colony has its picturesque figures. Laguna, no exception to this rule, has F. W. Cuprien and Karl Yens. As a painter, Mr. Cuprien confines himself almost exclusively to marines—glowing, soft-toned ones—but as a personality he is pianist, composer, speaker, good fellow, carpenter, Village committeeman and out-and-out bachelor. Pull the bell at the gate entrance to his model studio and out strides a large figure of a man in a white smock, his ruddy face framed in a white mass of hair, a man of the sea with Viking ancestry.

Karl Yens is also the possessor of a romantic studio-home where everything that interests him finds a lodging—whether it be a bit of Senegambian sculpture, a copy of Jugend, a portrait of Pithecanthropus Erectus, or a set of rare old China brought by his grandfather out of Denmark. Mr. Yens has imagination, humor, endless energy, an abiding interest in human beings, and a whimsical originality that invades every painting or sketch. His work is symbolical, the culminating expression of carefully wrought ideas; it carries its author's handwriting, as it were. Furthermore, Papa Yens is uncannily adept at capturing prizes in southern California exhibits.

One of Laguna's mainstays is Anna A. Hills, president of a flourishing Art Association, best known of the women painters in the Village. Her landscapes have vigor and an opulent prodigality of color.

A very busy man lives in Laguna. He is Harold Weaver, whose artistry and cunning as a fashioner of picture frames brings him orders from New York as well as Hollywood.

The list of Laguna's artists is a long one and that of the visiting artists is still longer. Among those who dwell in the seaside town or who spend part of their time there are: R. Clarkson Colman, Guy Rose, Louise Everett, Conway Griffith, Alson Clark, Franz Bischoff, Emily White, Arthur Hill Gilbert, Jack Wilkinson Smith, William A. Griffith, Alice V. Fullerton, Paul Lauritz, Edgar Payne, Irene Bowen Robinson, Mabel Alvarez, Henri De Kruif, Edouard Vysekal, Norman Chamberlain, Ida Randall Bolles, Max Wieczorek and Pieter Van Veen. Enough individuals indeed to keep Editor De Ahna and Frances Headlee of "Laguna Life" assiduously busy recording the procession of personalities through the dusty lanes of the Village down to the moody and colorful sea.



"GRACE." A PORTRAIT IN OILS BY JOSEPH KLEITSCH, LAGUNA, CALIF.



LANDSCAPE BY WILLIAM WENDT, N. A. MR. WENDT HAS A STUDIO IN LAGUNA BUT HAS DONE MUCH OF HIS SKETCHING IN SAN LUIS OBISPO COUNTY WHERE THIS COMPOSITION WAS MADE. THE BISHOP'S MOUNTAIN, CALIFORNIA.

SAN DIEGO LETTER *By* HAZEL BOYER

ALL San Diego welcomes an announcement that Katherine Tingley will present a drama in her Greek Theater in the grounds of The International Theosophical Headquarters on Point Loma. The month of June was particularly blessed: On the third of the month, the students of the Theosophical University presented the Greek drama, "Eumenides," and on the 18th Shakespeare's "As You Like It."

This classic Greek Theater, the first one in the United States, was built in 1901. It has a seating capacity of 2000. To see this wonderful spot in its exquisite setting of eucalyptus trees, with seamed orange canyons leading down to the sea, is a spiritual uplift to large numbers of visitors daily, but to sit there in the evening with a young moon reflecting in the waters below and casting a pale glow over the scene, is an event which never fails to transport the vast audience. Invariably every seat is filled and all sit hushed by the beauty before them as they wait the opening lines. So intense is the interest that not a sound interrupts and when the end is come, every one lingers; the lights flash on at the entrances and yet they do not move. The coming back to earth after living in the realities of the higher meaning of life as portrayed in "The Eumenides," is a shock which each person involuntarily evades as long as possible. In perfect sympathy with this, the enchantment is extended as far as possible by the placing of colored tableau lights here and there in the garden all down to the gates. It has been announced that three Greek plays will be given each year. Among the distinctive features of Katherine Tingley's dramatic work is the fact that those who take part in the plays have been trained at "Lomaland" from childhood. There are no prompters, no curtains and no waits between scenes. Each actor knows his part and everything moves smoothly. Many tributes have been paid her productions by brilliant writers and thinkers. Kenneth Morris, noted Welsh poet, wrote of "The Eumenides," in the San Diego Union: "The players entered into the spirit of it in a way that could hardly be possible elsewhere; their technique, excellent often, adequate always, was but the basis for a higher and more moving factor, an apprehension and realization of the spiritual artistic values, and an ability to carry the audience with them, so that to watch became not merely an aesthetic delight, but a high spiritual experience.

Another of San Diego's beloved celebrities has returned to her home, Mme. Ernestine Schumann-Heink, whom the American Legion call "Mother," and an eastern critic described as "The eighth wonder of the world." With her characteristic graciousness and generosity the great woman, after an exacting concert tour, started her vacation by giving a concert to assist "her boys" in the dedication of The American Legion Memorial Building in Balboa Park.

When she arrived home recently she was met at the station with an ovation by the American Legion and many admiring friends. Flowers, music and three cheers of joy greeted the world's greatest contralto when she stepped from the train. On the evening of the 12th of June, when another of the lovely old Fair buildings was dedicated to memorial usefulness, twenty-five hundred people were thrilled by her wonderful voice and her personal charm. She sang with a love that was genuinely from the depth of her heart for *the boys*. How blessed are those who can give real music to make the world a happier place.

The only persons who do not seem to be having a jolly good time in San Diego are white uniformed, punctilious young gentlemen who pump up your tires and fill your car with gas if you live in the exclusive residential district of the city. Their faces get longer and longer as family after family fill their cars and bid them goodbye as they speed away to the mountains or the beach to their summer cottages. Not that they would not be more comfortable at home, but because vacation symbolizes going away.

But farther downtown the dispensers of gasoline are smiling broadly, the city is filled with visitors. One sees them everywhere, driving in the parks, on the mountain boulevards and at the beaches.

The other day a group of visitors from Hawaii were heard discussing southern California in the Museum. They said: "We can't get used to the haze over everything. Our country is so different, the atmosphere is clear, making the outlines sharp; we find ourselves in continual suspense waiting for the veil to lift from the landscape."

Art activities and interest has not waned with the coming of summer. The Friends of Art had a much larger crowd at the second of the season's Sunday Afternoon Teas. The exhibition was absorbingly interesting to everyone; it was the famous collection of antique samplers, quilts and other quaint stitchery of Mrs. Emma B. Hodge of Chicago who is a visitor to her sisters, Mrs. Lillian Bell and Mrs. Eleanor B. Parks of La Jolla. Mrs. Hodge is honorary curator of Chicago Art Institute. She gave a delightful informal

(Continued on page 27)

A SPANISH-CALIFORNIA CANYON GARDEN

By NATHANIEL E. SLAYMAKER *Landscape Architect*

IN California, where Nature has spread beauty everywhere and it has been considered most undemocratic to have a wall or hedge or sometimes even a fence around the yard, people are beginning to feel the need of private gardens. There is a growing desire to be outdoors and yet indoors, as we may in an enclosed garden.

Another reaction which partly accounts for this change is that caused by the promiscuity of the usual public outdoor life. There is a mob instinct strong in us, and whether afoot or in automobiles, we throng en masse to all the outdoor beauty spots. But we are tiring of this and want privacy outdoors. Fortunately the pleasures of private gardens are not for the rich alone. The modest dweller on a city lot may have one to his liking, and it is really astonishing how much can be made out of a small area of land, if expertly planned.

The walled garden pictured in this article will illustrate the possibilities in a limited property. There is the greatest diversity of effect in the garden itself, which makes it seem far larger than it really is. Moreover the great open expanse of country contiguous to it has been made a feature of the garden itself. The views from the garden become a part of it for they have been brought into the garden scheme.

The residence, garage, garden and all cover less than a couple of acres, about one-third of which is level ground; the rest is canyon. The level part is on a mesa or table-land at the edge of the city where it falls away in deep draws or canyons to the river valley below. The bed of the river lies roughly two hundred feet below the level ground above. Superb are the views down these canyons across the great valley to the opposite side, similarly cleft by narrowing "draws" leading up to the vast mesa-land beyond. One needs but little imagination to realize the attractions of a house and a garden in such a beauty spot.

Having chosen a canyon that suits for compositional effect and a prospect that pleases in all respects, one plans one's rooms so that the important windows frame the best views; and the chief one in this instance is that toward the valley. The long way of the house faces the valley. The short end opens through French doors to the intimacies of the walled garden. You only look at the great view. You step into the garden.

Inasmuch as the wall joins the house in front, and runs around the garden ending where it merges into the Belvedere, it was felt that what formality there was should be near the house and wall. The only straight lines in the whole layout are those of the flowerheds adjacent to the wall. These beds have a border of Santolina, neatly clipped. This was used to bring into the garden the grey-green color note, and the aromatic fragrance so characteristic of California. It also harmonizes with the grey mortar of the brick wall, Flemish-bond on the inside, and plastered like the house on the outside, the color being a delightful dark, pinkish cream. Like the walls, which are to be almost entirely covered with various Climbing Roses, these bordered wall-beds are given largely to Roses, the narrow grass pathway from the garden gate lying between standard bush Roses, and the corners of the beds are accented also by their height. Within the larger bed are two bunches of New Zealand flax for accent points and in the farthest corner are three Italian Cypresses, which, in time, will add the correct note of contrast there. Besides the Roses, only some special Iris and some pink Sweet Williams have been used,—these and the Roses all blooming at different times. It is to be a bower of Roses all through the year.

To one standing in the outdoor living-room, bounded by the house on one side, all vine-covered and imbedded in shrubbery and by the wall on two sides, there comes a sense of entire seclusion, and of restful order in the simple straight-forwardness of the garden lines. But the perfectly informal countryside is right at hand and there must not be too sharp a transition. This has been very ingeniously and naturally effected—while at the same time the room-like feeling of the upper garden is kept—by using at this point an informal planting of large shrubs, edged with Snapdragons and Santolina. Thus we get the inclosed feeling, the informal transition and the grey-green note still further accentuated by the use of the olive-like Leptospermun for shrubs. In the Spring this whole bed with its gently suave curves is a mass of purple, lavendar and pink and white Cinerarias—a glory of color, even in under the outreaching branches of the small treelike shrubs. A garden seat, with pergola top, an informal lily pool with Iris, Forget-me-not, Bird of Paradise flower, and Papyrus grass grouped about an "olla," complete this portion of the garden. That there is plenty of sunshine goes without saying in southern California, and shade for this part of the garden comes from a blackwood Acacia at the southeast side.

The moment you pass around either end of this flowering partition, you feel surprised at the changed aspect; you are in another room, as it were, a crescent-shaped room, all glorious in a profusion of orange and blue hues, orange of one of the Hawthornes and Streptosolen and the blue of Anchusa, Plumbago, Agathoea and Periwinkle. At one end is a garden wall-gate, and at the other a flight of stone steps, the risers of which are cupped here and there to hold the roots of a tender spreading green plant, an exotic moss. Down these steps and you seem to have entered an entirely different world—it may have been California before, but it is Spain now.

You are standing on a long curved terrace not too narrow, under a simple arbor supporting the densest possible verdure, an intermingling of the Capetown Grape, Chinese Wistaria, Hardenbergia and Muelenbeckia or Wire-vine. In Wistaria season, pendant blossoms nearly three feet long hang overhead—extend to either end of the arbor. In a land of dazzling sunlight most of the year, this heavy shade is very welcome and it serves to accentuate the brilliance of the outlying landscape, as seen through openings here and there,—the dark frame for a picture of pale straw-yellow hills under a sky ranging from pale blue at noontide to cobalt in the late afternoon and orange at sunset. The retaining wall of the terrace is of loose field stone and hardpan and the lower and outer edge, curving as it goes, furnishes bays of earth in which from earliest spring to mid-summer there are Violets, Primroses, Heathers of various parts, English Daisies, Foxgloves, Iris, etc., etc. The earliest Foxgloves reach up to touch the latest Wistaria and the sight of it against the golden light of the background valley is enchanting indeed.

This terrace passes along and below the valley front of the house where, being a north exposure, there has been established a true Begonia Garden, representing as many types as possible, the Rex, bulbous, hanging-basket and others, some dwarf, some tall and others climbing. This will be in bloom more or less all the year. In the opposite direction the terrace widens as it goes to accommodate a swinging box-hammock, a tea-table and chairs, and then suddenly the darkness of the arbor ceases and you step out into an uncovered bit of terrace, the pink plastered walls of which join the garden wall and terminate it. This spot is rightly named the Belvedere, for thence one can see not only the foreground canon and the broader valley beyond it, but to the left the Pacific Ocean—a stretch of deepest ultramarine lying between high honey-yellow hills. To the right, up the narrowing valley for middle distance, there float in the shim-



OVERLOOKING THE CANYON GARDEN OF NATIVE SHRUBS AND WILD FLOWERS AND THE RIVER BELOW. IN A SAN DIEGO GARDEN BY NATHANIEL SLAYMAKER, LANDSCAPE ARCHITECT.



THE TERRACE AND PERGOLA BELOW THE HOUSE.

mering opalescent haze range after range of sun-smitten mountains. Some slender Italian Cypresses on the slopes outside the Belvedere intensify by their dark uprightness the brilliant horizontal lines of the landscape beyond. —And near this point the Spanish-California feeling is emphasized by use of Aloes, Dracaenas, Cactus and a touch of Oleander for contrast.

And still we are not done. In fact we are only half done telling about the variety achieved in so small a space. Just below the terrace as it meets the sharp incline leading off to the canon there happened to be a gravelly sort of hardpan formation, more or less cavelike, perhaps fifty feet in length and twelve feet deep. This was seized upon as the likeliest spot for a rock garden, and all sorts of Ferns, Sedums, Iris, Freesia, Montbretia and various bulbs have been planted in the shady recesses. Shade comes both from a northern exposure and from a dwarf Pine tree and a large indigenous California Christmas-berry bush, or Toyon, as it is called (Heteromeles Arbutifolia). This showy native shrub, with its summer panicles of white bloom and its great winter bunches of red berries is but one of the many local shrubs that compose the next section of interest in this small estate. Standing under the terrace-arbor or out on the Belvedere, you see before you a canon that, twisting first to the left, then to the right, loses itself in the valley below. The slopes and bottom of this canon are, of course, best dealt with by leaving them as Nature made them. In this instance she dealt with loving care and gave a bounteous profusion of beautiful things. There are no less than fifteen native shrubs and as many wild flower varieties scattered in masses throughout the canon. They comprise two local Sumacs, fuchsia-flowered Gooseberries, Wild Buckwheat, two kinds of shrubby Monkey-flower, Ceonothus, etc. These have been added to, so that from the Belvedere the foreground (the rock garden being hidden from view) is one of native shrubs. The looseness of texture and the total informality of this wild garden have been carried up into those parts just next to the upper and somewhat formal court. There is a blending of one into the other.

Finally, a word about the verdure adjacent to the house itself. A restrained foundation planting of shrubbery has been used, with many flowering vines, particularly Bignonias, for both Winter and Summer, and of course, many Climbing Roses. But a special point has been made of using plant materials like Dracaenas, Aloes, New Zealand Flax and such in



THE HOUSE WITH ITS FORMAL GARDEN. SLAYMAKER, L. A.

order to give as much of the Spanish-California feeling as possible. The many broad, quiet plastered wall-spaces accept beautifully the shadows cast by such exotics, and while there may be no real similarity, there results a sense of something appropriately Spanish, in the general tone of the place. All in all, it is a small cosy garden, despite its diversity of interest and it has a distinctive atmosphere all its own.

This is the garden of Mrs. Herbert Evans of San Diego, California, and represents the happy co-operation of the author of this article with Mr. E. B. Weaver, the architect, and Miss Kate O. Sessions, pioneer plantswoman of southern California.

GARDEN MUSICIANS

By THERESA HOMET PATTERSON

GOD bless the man who first invented sleep, but thrice bless the man who first invented waking to hear the Hallelujah chorus that takes place these summer mornings. No wonder that Aurora speeds her chariot over clouds and mountain tops to be greeted by this heavenly host.

Anthony Towhee starts with rythmic heat; the blinds of bird-dom are thrown wide open and instantly the numbers in the chorus are as though the insect world had been endowed with bird like voices. Not one discord, not one voice to be singled out, just one great harmonious burst of praise. Wadsworth believed that in the bird songs God was expressing his own joy in continuing his creation.

Wouldn't it be fine if in summer months there were no morning paper and that time could be spent in a garden. Gardens and morning papers! But if we have to have morning papers then I would say that gardens are indispensible. A garden path, sunlit and leaf shadowed, leads out of confusion into calm where life can be seen with truer perspective. The feel of the earth and the smell of it, the growing bud, the moss in the damp places, the color, the perfume, the camelian, the bird bath—how interesting and refreshing. I saw a very red Linnet, a Bluebird and some Goldfinches, all in the bath at once. The word garden brings up a picture of flowers, but is it not the birds that give much of the life and interest to it?

Perhaps there is no other singer as inseperably connected with a garden as the Song Sparrow. He can get along without the garden but the garden can't get along without him. In every move he makes and every song he sings he says, "A garden is a lovesome spot."

He is the home lover, the personification of contentment. He knows nothing of wanderlust—a grass flat to feed in, some water to bathe in, preferably a stream, some briars to nest in, a rose spray to sing on and he will furnish music bright days and rainy ones, spring, summer, fall and winter. He wears a brown breast pin, one of the ways by which you may distinguish him from that sparrow of ill repute. He is singing for me—no, not for me—as I write, repeating his short refrain every ten seconds by the watch. It is his three o'clock recital. This particular bird has three distinct songs with many variations. One afternoon he sang thirty times (every ten seconds) , then faced about and sang another tune twenty times. He was thirsty, but after a short intermission continued. The strange thing is that one never tires no matter how many times bird songs are repeated. We do not ask the brook to sing a new song.

F. Schuyler Mathews thinks the song sparrow is the best exponent of the song motive among birds and is the most versatile. He gives thirteen pages of their songs. His trustful ways and simple melodies go right to one's heart. He improvises, sings in major or minor. He varies but rarely omits the three notes with which his song begins.

I saw a mother teaching her baby. She did not give him everything he cried for, wise



THE POOL AND OLLA ON THE LOWER LEVEL. ESTATE OF MRS. HERBERT EVANS, SAN DIEGO.

mother! The little fellow would look so disappointed and try to catch a bug for himself and then mother would reward him. When the darkness almost blots out the garden a vesper song comes from the hedge—a pause—a repetition and then a rustle as our singer settles into his leafy bed. It is perchance to dream for one oft times hears his burst of song in the night time.

The White Throated Sparrows, beloved of poets; and companion of the Hermit Thrush of the Adironbacks are rarely seen here, but the White Crowns are a merry company spending the winter in our gardens. No garden is complete without them, their name identifies them and that is a comfort. They feed on the ground with their friends the Anthony Towhees. Their song says to me, "Oh dear I'm glad to be alive," repeated anthem fashion and sometimes changing the key. Their evening concerts in the bamboo are never to be forgotten. Reluctant to end the happy day they chatter on till day steals over their bridge of song into night. They are up some where near the snow line now, rearing their babies.

"Anthony," surprises us with a real song on occasions. We have to see the notes fall from his bill to believe it. His cousin, the spurred Towhee, in fashionable black splashed with white and rufous facings is ornamental, calls "Marie" and adds a cheery trill to the garden music.

The Linnet sings his rollicking song over and over almost gasping for breath, summer or winter he pours out a gurgling stream of song. I was looking through a back fence into a garden where fig leaves were growing while you wait. There was a splash of calendulas a revel of roses, fruit trees, tangles, vegetables and a brush pile. I heard a familiar song followed by such a pleading, and the House Wren slipped through the pickets close by me. But down dropped a Flicker and sat down beside her which frightened Miss Jenny away. They were the long and short of the garden. I discovered I was sitting under a mulberry tree and that the clans were gathering for the feast. A pair of Brown Thrashers ran out with their sharp sickle bills to carve some cut worms and wire worms, and do a bit of spading destroying some peas and young lettuce—already more than paid for but he will pay again in song—a medley joyous and exhilarating and more connected than the Mockers. How many of his nests and young have been cremated. Don't burn brush piles in nesting season. Have a care for your tenants. It isn't just a brush pile to the birds it is a feeding ground, a dressing room after the bath, a safe retreat when the shadow of a hawk's wing sweeps close, and such a choice place to build a nest. Thrashers and sparrows would ask for no better concert stage. For lack of hiding places on the ground the quail are using window boxes, even second story boxes. They sense the fact that their race is growing less and are making an effort to protect their young. Their happy calls, their beauty and quaint manner ought to count for more than a bit of flesh.

It takes the Flicker with his "prolonged jovial laugh" to stir things up in the garden

(Continued on page 23)



THE MINIATURE OF ROBERT BROWNING PAINTED BY MISS BUSH AND PRESENTED BY HER TO THE BROWNING CLUB OF PASADENA.

MISS BUSH has long cherished two wishes: The first, to paint a miniature of Robert Browning which would be, not a mere copy of another's work, but an expression of her own understanding and appreciation of the spirit of the man; the second, that upon the completion of the work she might offer it to the Pasadena Browning Club as her loving contribution.

The achievement of the first has meant a tireless search for pictures and portraits everywhere, showing Robert Browning at all ages, in many positions and moods. Through a careful study of these, as well as his writings, Miss Bush has caught glimpses of his real character.

Working from an understudy for life in the figure, accuracy in detail, and truth in color, Miss Bush has worked into the expression these illuminating glimpses—a little from this, and a little from that,—until we now have a new portrait of our beloved, revered poet—very beautiful and satisfying.

Today, the date of Browning's birthday celebration, comes the culmination of the second wish, and it is my privilege and pleasure to accept, for the club, this miniature of Robert Browning, realizing and appreciating the unselfish, untiring devotion and loving service which this original work stands for.

And so, Miss Bush, on behalf of every member of the Pasadena Browning Club, and every lover of Browning, for this valuable contribution to this club, and to the world of art, I thank you.

Speech of acceptance by Miss Grace Barnes

TOWN AND COUNTRY CLUBS AND FUNCTIONS

THE exhibition of the Painters of the West, at the Biltmore Salon, includes a portrait of Mrs. Charles B. Hervey by Arthur Hazard, which is of interest to Pasadenans socially as well as artistically, as Mr. and Mrs. Hervey have recently come to Pasadena to make their home at Hotel Green. The portrait was done at Santa Barbara, as Mr. Hazard has had a permanent studio at Montecito for some years, and is an excellent example of the portrait work for which this artist is so widely famed. In this, as in all his portraits, the background and the accessories of costume are submerged in the personality of the sitter, not that these accessories are overlooked, —the shimmering brilliance of the gown and wrap are delightfully caught, but the character and spirit of the subject is always the dominant note. No matter what the results may be in life this artist never allows the clothes to make the man, and still less the woman. The personality of the sitter is always paramount, the costume merely the background against which the spirit flares.

Mr. Hazard has just finished a portrait of Charles Russell, which is certainly one of the best, if not the best thing he has yet done.



MRS. CHARLES B. HERVEY OF PASADENA.

THE pessimists would have us believe that instead of the thoughts of youth being, long, long thoughts' they have no thoughts at all, on the contrary in some, at least in one, the thoughts run very long and high, beautifully high and soaring. At a recent art exhibition which included a study called Youth, picturing a young girl dreaming of the days to come, days to be crowded with joys eagerly awaited, another young thing gazed enraptured, a lovely wide-eyed child, who presently asked, "Would'nt it be glorious to be able to paint, and write and play, to be a musician, an artist and an author? It is only fair that each emotion should have an outlet and if one feels deeply why should we not be able to express each phase,—paint a wonderful sunset, compose a sonata, and write a prose-poem descriptive of the dying day." A musician herself she longed to put on canvas and etch in copper the beauty she saw about her and then teach the world in letters what she could not entirely express in tone and color. Perhaps after all it is the boundless ambition of the youth of today that rather startles the more conservative elders. While all the ambitions are not as boundless as my young musician's, there is a bigness about most of their attempts and so while not hampered by an adherence to convention, neither are they hindered by lack of ambition.

FOR years we have had a Saratoga on this Coast, a lovely, restful, old-time California village, in contrast to the much older and one-time center of fashion of the east Coast, now it seems our Saratoga is to enter the ranks of the fashionable resorts. Plans are now under way to organize the Los Gatos-Saratoga Golf Course, which will provide an eighteen hole golf course, a club house, and probably polo fields. This, no doubt, will be followed by a resort hotel, and from that it is but a step to cottages for season residents and all the innumerable functions that follow the establishment of a fashionable resort colony. Proceeding on the ground that a busy man can always be counted on to accomplish one more task the organization committee selected Dr. Blake Franklin, physician, surgeon and President of the Los Gatos Chamber of Commerce as Chairman of the new club and under his guidance the membership list is expected to grow to the established limit within a very short time.

THERE must be a genuine, underlying reason, even if, like many other reasons never quite understood, for assigning June to the brides of the land, otherwise with eleven other months in the year to choose from why do such a number of the fairest select it for the day of days. While these brides cannot be credited with originality in selecting the month they make their plans with such consummate skill that the guests at each one come away convinced that was the loveliest wedding ever seen,—then comes another day and another wedding. Scarcely an hour in the day has been slighted, morning, noon, and evening weddings, weddings at sunset, weddings in the twilight and by moonlight, in the churches, in the homes, and some of the very loveliest in the gardens.

A particularly beautiful garden wedding was that of Miss Leontine Bayer, daughter of Mr. and Mrs. Alfred Joseph Bayer, and Charles Raymond Fleishman, the moonlight flooding the garden as the party approached the altar. An equally lovely affair was the sunset wedding of Miss Phyllis Flowers, daughter of Mr. and Mrs. Edwin Flowers, and Douglas Bundy, son of Mr. and Mrs. Charles Leroy Bundy, in the beautiful and far-famed gardens of the Percy Winnett home, San Vicente Boulevard.

Among the interesting church weddings was that of Miss Ruth Crowell, daughter of Mr. and Mrs. William C. Crowell of Pasadena, and John Fairchild Myrick, son of Mr. and Mrs. Nathaniel Myrick of Los Angeles. A bride who selected the family home in which to plight her troth was Miss Ruth Chandler, daughter of Mr. and Mrs. Harry Chandler, of Los Angeles, to Frederick Williamson, son of Mr. and Mrs. A. W. Williamson A wedding of universal interest was that of Miss Doreen Kavanagh, daughter of Mrs. J. C. Kavanagh, and William W. Campbell, in the rectory of St. Basil's Church. Miss Kavanagh is our State Champion golfer and as Mr. Campbell is also a golfer of note, they have chosen to spend the next six months abroad, where they will test all the famous links of the continent as well as those of the British Isles.

WHILE not of the same consuming interest as the weddings the plans for the summer months was the chief topic socially for the greater part of June, though, without much discussion apparently, the majority seem to have decided to go abroad. Everybody who planned to remain here, or at least on this side of the ocean, was arranging teas, luncheon, and dinners as farewell functions for friends who were sailing within the month. Among the long list of those already abroad are Dr. and Mrs. Henry Lissner, Mr. and Mrs. Thomas Lee Woolwine, Dr. and Mrs. Milbank Johnson, Mrs. Lee Allen Phillips and Miss Katherine Phillips, Mr. and Mrs. William Douglas Longyear and Miss Gwendolyn Longyear, Mr. and Mrs E. Avery McCarthy and Mrs. Ailcen McCarthy Adams, Mr. and Mrs. Thomas Caldwell Ridgway, Mrs. William Bernard, Mr. and Mrs. Dan Murphy, Miss Bernardine Murphy, and Miss Sue Sinnot, Mrs. Henry S. Cheney and daughter, Miss Mable Seeley, Judge and Mrs. Robert M. Clarke, Mr. and Mrs. Stanley Anderson, Walter Henry Rothwell. Among those attending the attorneys' convention in London this month is John Cobb MacFarland, who, with Mrs. MacFarland will visit his sister, Mrs. Alex Balfour. Miss Marion Fitzhugh of San Francisco, and Miss Ann Patton of San Gabriel accompanied them.

ONE day, or at least one night, in the year the Los Angeles Country Club possesses for the children something of the charm always felt by their elders. It is possible there are occasions when they look upon the club more as a liability, inasmuch as parents nowadays are more given to playing golf than indulging in games with a small son, but on the Fourth of July it becomes a tremendous asset. Special announcements are always issued to call attention to the fact that the display on the evening of the Fourth is especially for the entertainment of the children of the club and their guests, and therefore all reservations for dinner on that evening must include children. The dinner is served early for their benefit, five thirty to eight, and the fireworks display is scheduled for eight thirty, with dancing immediately following. That surely makes it a real party in every way, and forces the grown-ups who wish to attend to borrow from their neighbors if they are so careless as not to have provided an open sesame of their own.

ANNANDALE Country Club is very pleased and proud in the possession of a new portrait of Robert Modisette, of Linda Vista, and for four years president of the club. It was painted by David Anthony Tauszky at the request of members of the club, and presented to the club by these gentlemen. Mr. Tauszky held an exhibition of his recent portraits, during June, which included the one of Mr. Modisette, as well as the portrait-study of R. D. McLean as Fray Junipero Serra of the Mission Play.

EACH year at the end of the winter season, which usually extends to June, and preceding the summer productions, the Pasadena Community Players present "The Follies of Pasadena," always more of a musical fantasy than a play, but always filled with good-natured criticism, proceeding on the ground that we can say things of ourselves we would not countenance in a visiting critic. This year the music was particularly pleasing, the book and lyrics being by Alfred Brand and the music by Raymond Mixsell. Max Donner, violinist and composer, was the musical director. There was as much plot as any musical comedy can claim. A bit of which revealed an inventor with a machine which projected the universe forward twenty-five or more years in a flash. The ensuing complications with the advancing wave of feminism was cleverly portrayed.

SOUTHLAND

Politics and Poetry

THE great town-meetings by which the people of the United States bring into nomination their candidates have taken place, and all the skill which politicians have developed will be thrown into service to elect them. Business, we are often told, will be in the doldrums, no great creative schemes can be advanced until after election. And, yet, we know that life will go on in its undercurrents pretty much as usual, while those best fitted for the work will win if enough of us want good service in office rather than office as a reward for political service.

Very much to the fore this presidential season are placed the fundamental characteristics of the candidates as men. Whether this is a tribute to women as voters or not, it is a manifest satisfaction to them. Women who take suffrage seriously—and there are many who do—have thought far enough to enable them to see that voting for a man because he will bring about some personal gain to themselves is vicious. In woman's political code the only other reason for voting for a candidate is because of a subconscious trust in the candidate himself, a feeling that he will think straight and act honestly under trying circumstances. Most women have, therefore, already made up their minds how they will vote for President, and political harangue will have no effect upon them. In California, business will continue as usual, for there are many to be fed and housed and clothed and we are now endeavoring to do this without importing manufactured articles, thus giving work to our own. Having invited the world to visit us we must invent not only new amusements but varied industries to keep the world occupied and amused.

In the summer time, however, we read in California. No long winter evenings have stored our minds with the storied past. We have no "shut in" time when blizzards make outdoor work and pastime impossible. In our climate it is hard to find time to commune with poets and writers of prose. But with the vacation of summer comes time to read at mountain camp or on the cool beaches, or at home in a hammock under a hillside oak.

This month the garnered sheaves of past activities have proved a harvest full of poetry and poetic lore which emphasizes our kinship with England and its contribution to our literatures.

The Poet of Faith Triumphant

From an address delivered to the Pasadena Browning Club, May, 1924,

ROBERT BROWNING was a strong, whole-souled human being who enjoyed life more intensely than any other Englishman since Walter Scott. He was from early youth to venerable age a center of abounding vitality.

Religion was at the basis of his character, and it was the function of religious poetry that his work fulfilled. Everything that was hopeful his spirit accepted; everything that was sunny and joyful and good for the brave soul, he embraced. What was distressing he rejected or explained away. In the world of Robert Browning everything was right. He represented the spirit of affirmation.

Magnificent conviction, the prophet's certainty of transcendent truth—it is this that makes man great, be it as poet or in any other calling.

But Browning was not a prophet only—he was a philosopher as well. But his convictions were burning in him before his philosophy was formed. Not of him, as of Tennyson, are we to say "At last he beat his music out." His music was his from the first, and music of his intense faith.

At bottom he had no doubts of his own to face, but he was keenly alive to the doubts of others, and many a doubter has beeen helped by him.

There never was a great poet whose scope was so definite—that is why the world is so cleanly divided into people who do, and who do not care for Browning. One real glimpse into him gives you the whole of him. The public which loves him is made up of people who have been through certain spiritual experiences to which he is the antidote. The public which loves him not is made up of people who have escaped these experiences. Browning insists on the identity of spiritual suffering with spiritual growth—this is the one balm of the world. Struggles and agony of the spirit are really signs of an increase of life. To him the most important thing was the soul of man. He recognized effort to be coincident with progress. He was ever interested in the individual and though that is often the unpopular side, yet it was because of the value of individuals that Christ and lesser saviors of the world have given up their lives.

To Browning the salvation of a soul was paramount and with that he taught that suffering of the spirit leads to spiritual growth. In every root, branch, leaf and flower he expanded these truths. He has fanned faith to the heart of many as he handles the problems of life, death, God and man, the power and love of God, the deathlessness of the soul. The public who loves him finds him a strong, precious elixir whom no other can replace.

It seems now as if the basis and summit of all his teachings is very like the modern renderings of the teachings of Christ. Christ tells of the preparation of heavenly mansions, Browning sings that because "God is in his heaven all is right with the world."

BRADFORD LEAVITT

An Appreciation from Scotland

Extract from The Elgin Courant and Courier of Friday, June 18, 1915, written by "Ian."

WRITTEN during wartime in Great Britain, this interesting, sympathetic appreciation of writing in far off California shows an almost pathetic endeavor to bear the terrific strain of physical combat by an appeal to the soul satisfying comforts of poetry written in the English language at the antipodes. California may be said, therefore, to have contributed to the literature of Scotland in a time when that home of the poetic lyric was distraught and plunged in grief.

As California becomes more settled and has leisure for the arts, her contribution to world literature will doubtless become more manifest. After a tribute to American art in general the writer proceeds:

It is difficult—impossible, indeed—to dispel the atmosphere of war in which not as a nation merely, but as individuals, each one of us is enshrouded. There are none, at the same time, who can give us better aid, or help to raise us to a higher and more rarefied plane, than the poets, provided, that is, our souls and minds have already been refreshed at such fountain-heads. If, as already hinted, the United States owes us much for the literature which is their heritage no less than it is ours—for our Shakespeare, our Wordsworth, and Shelley and Keats, our Burns and Scott—we in like manner are indebted to the great Western land for a noble company of bards. How immeasurably poorer we should be without the knowledge of and the inspiration derived from Emerson and Longfellow, Russell Lowell and Wendell Holmes, Whittier and Aldrich, Mark Twain and Bret Harte. All of these poets and writers had something in common, and each, at the same time, was strongly individual.

The names cited are familiar, and so, to a greater or lesser extent, is their literary legacy; but such can hardly be surmised of the names at the head of this article. Possibly a few readers may recall that, four or five years ago, Edwin Markham and his book, "The Man with the Hoe," were dealt with by the present writer in the columns of the "Courant and Courier." Now, after a long silence, Edwin Markham has produced a new volume, entitled "The Shoes of Happiness and Other Poems." We shall not take it upon us to say what Markham's ultimate place will be in the hierarchy of America's bards or men of letters, and we are too distant to judge aright concerning the reception of his latest work by the American reading public, whether, that is, the book has been as well received as his first notable volume. One thing, however, is certain; we have in "The Shoes of Happiness" the same Markham: technically, we have perfection in workmanship, mastery in rhythm and pervading word music; we have, too, the insight, sympathy, humanity, breadth of outlook; amid terror and darkness, we get the poet's unfailing hope of the dawn and the better day. Edwin Markham's philosophy is embodied in a quatrain with which "Voluntaries," the first section of his book, opens. "Outwitted" it is entitled:

"He drew a circle that shut me out—
Heretic, rebel, a thing to flout.
But Love and I had the wit to win:
We drew a circle that took him in!"

* * * * * * *

To Alfred Noyes, one of our own poets, and well known in the Western world, Markham, with the world-war on his mind, sends an April greeting. He asks the poet, home-going, to carry a message to

OPINION

England. "Tell her," he says, "that mightier than her pomps and powers,"

We see her line of poets stretching back,
Ten centuries, a bright, immortal track.
Tell her that while she built the things that seem,
They built her glory out of deathless dream.

"But none of all the line," the poet proceeds
"(Save only Shelley, darling of the Nine)
Has cried as you have cried the valorous vow
Of Love's heroic heart, God's prayer to men
To cease the wolfish battles of the den.
And so the Muses bind upon your brow
The olive with the laurel. Son of Song,
Bear ever on that cry against the wrong."

With the name of Edwin Markham I have associated that of Clarence T. Urmy, a genuine poet, of San Jose, California, and the singer "par excellence" of the natural charm and the historic associations of the Santa Clara Valley and other regions of the spacious golden State. The name will be, I presume, entirely unfamiliar to readers of the "Courant and Courier"; but I am inclined to think that one or two of his poems, which have been quoted in certain periodicals in this country, have before now made appeal to some of my readers. How deeply Mr. Urmy is embued with the spirit of the West is evidenced in his verse. California is to him a veritable fairyland, and not alone with the elves of its shady glades, its giant trees, and its ample fields does our poet hold communion, for he can repeople the California of today with the troubadours and the conquistadores of olden time. The great Western State is to Mr. Urmy emphatically what he calls it in his title to a recent brochure, "The Lyric Land of California"—"A Sleeping Beauty, hammock-swung Beside the Western Sea." "A California Troubadour," a charming volume which came from the hands of Mr. Urmy a few years ago, is finely representative of his gifts as a poet. His verse, like Markham's, is suffused with music, but with a characteristic difference. We have the keynote of his melody in the motto on the title-page of the volume just named.

"My lute on lifted hands I hold
And pray this prayer:
Tune Thou the strings, let them unfold
Thy mercy, love, and care,
And let it now and ever be
An instrument that pleases Thee."

Reminiscent, this exquisite sentiment, is it not, of the poet Whittier?

As an example of Mr. Urmy's dainty touch a stanza from his tribute to Keats—"One Whose Name was Writ in Water"—will suffice:

"Writ in water"—yea, in ocean's breast,
In every azure billow's foam-tipped crest—
In every bubble, ripple, fountain, wave,
Thy name in water written, cheats the grave.

Mr. Urmy perceives with clear vision, and he has in his poem, "The Things That Count"—familiar to some extent in Great Britain—given us the essence of true life. Here is the last of its four simple but pregnant stanzas:

"Not as we take, but as we give;
Not as we pray, but as we live—
These are the things that make for peace,
Both now and after Time shall cease."

I do not think the editor will demur at the request for additional space, as not a few readers, I am sure, will be delighted to make acquaintance with the haunting poem, "Friend of Mine," in its entirety:

[*This poem is copyrighted by A. M. Robertson, San Francisco, and has been made familiar to* SOUTHLAND *readers.*]

Anxious and perplexed in this time of national tribulation, it may be that intimacy for a few minutes with examples of the work of these two distant bards will dispel the mists and uplift mind and spirit to the elevation and fuller apprehension of those things that cannot be shaken.

At El Retiro

FROM a report written for the San Jose Mercury-Herald of June 16, 1924 by Miss Sibyl Hayes, daughter of the publisher of that well known daily, we print the following extracts and verses:

At Clarence Urmy's old home in the Saratoga hills members of the San Jose Poets' Club and others gathered yesterday to pay tribute to his memory. Loving words were spoken in poem and poetic prose by old friends and those who claim him as their friend because of the songs he sung in which they have found inspiration. Seven original poems, written by residents of Santa Clara valley for the occasion, were read. Clarence Urmy's sister, Mrs. Mabel Urmy Seares of Pasadena, spoke lovingly of her poet brother, whose life she plans to write soon as well as to collect for publication a complete volume of his poems. Among these will be "Songs of the Spirit," some religious poems not now in book form but which express his philosophy of life.

"El Retiro," the beloved home of the poet, is now the residence of Mrs. J. T. Wallace, who keeps it as nearly as possible as it was in his life time and whose desire to make the home in the hills a literary shrine, has today been realized. The garden is fragrant with the trees and shrubs that grow in the hills and wild roses transplanted from the woodland are apparently happy in their new surroundings. Mrs. Wallace was a gracious hostess yesterday.

Mrs. Edith Daley, president of the Poetry club, who presided, read tributes from Ina Coolbrith and Dr. David Starr Jordan, who regretted much that they could not be present.

Mrs. Daley, to whom the occasion owed much in skillful organization and restrained kindliness, spoke as follows:

Before we enter completely into the spirit of this afternoon hour of "friendly remembering"—a reverent memorial hour not sad with thoughts of Death but sweet with treasured memories of our Poet-Comrade, Clarence Urmy—it may be fitting to say something about the organization of the San Jose Poetry Club. It is the youngest and the smallest of the community's organizations, and came into existence with the same informality that makes its meetings distinctive and pleasurable. Three poetry-loving folk, with a tea strainer for a gavel, organized the unique club which is responsible for this afternoon's gathering. And that this new and small organization has the right to call together lovers of poetry for such a beautiful and grave purpose, is evident in the three objects which the club has made its own.

First: To keep alive, in the hearts of those who have achieved or who aspire to achieve something of merit in the realm of poetry, the creative spirit.

Second: To give voice, from time to time, along the lines of inspiration and uplift, to community spirit. And third: To deepen appreciation of poetry by keeping in memory the beautiful work of the poets from whose hands the lute has fallen.

The lute has fallen from Clarence Urmy's magic hands,—but the music of his awakening has not drifted to silence. Perfect poetry is beauty,—the beauty that knows not death. Death cannot touch that into which a poet has poured the strength of his life, the purity of his dreams, the very essence of his soul. The poet does not die. Clarence Urmy is alive today, he is with us today, tender and understanding as in life. All that he was he gave to us in his poetry,—to be our priceless heritage forever. And what he was, he is. Nothing of the dreams, nothing of the beauty, nothing of the music he made is lost. It entered into our lives. It was incorporated into our very souls. And any creative work that becomes part of the soul-life of a people is never touched by death.

In that faith, in that firm belief in the eternity of beautiful poetry, we have come to Clarence Urmy's old home, the home where he lived and worked and dreamed and wrote, the home where everything seems alive with his gentle presence, to spend a quiet and very reverent hour in friendly remembering,—remembering that smiles through its tears because it knows that he from whose hands the lute has fallen still lives for us in every line of his beautiful music. In that faith, that belief in the deathlessness of perfect poetry, I have dedicated to Clarence Urmy my personal tribute, "It Is Not Death to Die."

IT IS NOT DEATH TO DIE

By EDITH DALEY

(In memory of Clarence Urmy, Poet)

It is not death to die when one has walked
Through life in close companionship with dreams;
It is not death to die when one has talked
With sun and stars, and caught their answering gleams,
Caught them and changed them, with a poet-touch
As delicately reticent and fine
As far-blown fog, into old words with such
Appealing sweetness that they seem divine.

It is not death to die when one has made
Of life a garden where all beauties throng;
It is not death to die when, unafraid,
Each hurt has been transfigured into Song,
Transfigured into Song whose throb and flow
Of melody runs rippling down the years,
Until within this quiet hour we know
The tenderness of all its smiles and tears.

Calling on each member of the Poetry Club for a contribution, the President spoke appropriately of the circumstances under which the program was arranged and its object.

The poem by Katherine Kennedy was read by Mrs. John H. Drew, and the others by the writers who were among the thirty or forty present.

Dr. Henry Meade Bland of the San Jose Teachers' College discussed the poet and his poetry and his music. He told of his many years of friendship for Clarence Urmy, who had inspired him with great love of music. He spoke lovingly of the beautiful character of his poet friend and of the influence that he had when a member of the faculty of the State Teachers' College in awakening the love of the beautiful in the students.

Mrs. Bertha Marguerite Rice paid her tribute to one who shared her love of plants and flowers, trees and birds.

Mrs. Mabel Urmy Seares spoke not only of her brother's poetry, but of the happy life which he led in his beloved California, and his "gay laugh that has echoed through the valley for more than forty years." At the close of her talk she was presented with a basket of lovely flowers by the Poetry Club.

[*The complete list of poems written for the occasion by the members of The San Jose Poetry Club will be found on page twenty-six.*]

TOWN AND COUNTRY CLUBS AND FUNCTIONS



CORONADO AND GLORIETTA BAY WILL BE DOUBLY GAY IN AUGUST.



THE BAYS OF CATALINA OFFER HARBOR TO MANY PLEASURE YACHTS.

YACHTING and tennis have fought for supremacy for the past few weeks on the sport pages, with tennis getting perhaps a little more footage, on account of the International Tournaments.

This does not indicate for a moment a lessening of interest in golf, but golf we have always with us, and at this season in particular each course is sure to be sprinkled with vacationers, men who can only spare an occasional afternoon bevond the usual Saturday, but who can put in full time, both morning and afternoon, when they leave their offices for the summer vacation of two weeks, or a month if they are lucky.

There is no necessity for preaching daylight saving to the lovers of the horse, those who know the delights such ownership brings, they are out in the early morning and late afternoon; the more fortunate members of the riding clubs extending their excursions as late as they like by arranging for dinner at the club at any hour that suits their pleasure.



THE MISTY MORNINGS HAVE A MORE POIGNANT LURE FOR THE HORSE AND RIDER.

The first mentioned sports owe their prominence primarily to the fact that they don't demand space every month; although we have yachting we only have the Yacht Races a few months in the year, and while tennis is a part of everyday life, particularly in the school year, the International Tennis Tournaments are only featured annually, and are events to all lovers of sport.

The Diablo, owned by Commodore Peddar, and which won the Santa Barbara to Honolulu sailing race last summer, was the victor in the around-San Clemente races, the longest race for the season of the Pacific Yachts. Six cups were posted by the Palos Verdes Estates for the winners, and only four boats finished within the specified limits, the other three being the Ortona, Martha, and Scaramouche.

The Wimbledon tournament held our attention more particularly because of the secret hope that Helen Wills might meet and conquer Suzanne Lenglen, but under any circumstance it would be an interesting event,—the assembling of two hundred men and women players, from practically every nation where tennis is popular to battle for supremacy is a sporting event.

However with the victory of Elizabeth Ryan, formerly of Santa Monica, at the Queen's Club, capturing the London tennis title, and Mrs. Marian Jessup triumphant in the Roehampton Invitation Tennis Tournament for women, followed by the excellent play of our own May Sutton Bundy in the Montecito Tournament we should be quite content.



WITH FAIR WINDS AND FLOWING SAILS THE YACHTING SEASON OPENED ON SAN FRANCISCO BAY.



Photograph by Margaret Craig

CLASS IN DRAMATIC ART, UNIVERSITY OF CALIFORNIA, SOUTHERN BRANCH, TRANSLATE GREEK TRAGEDY IN TERMS OF BEAUTY.

COLLEGE AND COMMUNITY DRAMA

ONE of the most significant addresses made before the national convention of the Drama League of America, recently held in Pasadena, was that of Capt. Paul Perigord, president of the Community Playhouse Association. In discussing "The Larger Significance of the Little Theatre," Capt. Perigord said, among other things:

"We are not all actors; neither are we simply looking for amusement, through this activity—the little theatre. There is an increasing faith in the community of the civic value of drama. I assure you this is not a hobby or fancy. It is something very serious. It is part of a sociological program. We are beginning to realize this more and more. In fact, all who are interested in sociological and historical programs are beginning to see an increasing need of the right sort of amusement in the lives of our people. Work is our master. During working hours, work imposes a discipline on one. When a child is busy, he is not a problem for you. Students in the schoolroom are not a problem for you, for their work brings a most beneficent discipline.

"But in our leisure hours who is our master? We have none. Perhaps it is the devil. I am not speaking of a theological devil. I fear there is one of a type even more dangerous than the theological devil. That is the "devil of wish," of spiritual and intellectual deterioriation. When I was in Geneva last year, I was interested in the fact that fifty-four nations assembled there annually for the purpose of studying the employment of hours of leisure. Now that seems preposterous; but it is nevertheless true.

"I was almost ridiculed recently by a prominent member of this community whom I asked for money. He wanted to know what it was for; and I told him for the Community Playhouse where we sought to teach the masses how to use their leisure hours in intelligent and constructive play. 'That's right,' he replied, 'you are teaching these people *not* to work. If you wanted money to teach them *how* to work, I would give it to you, but not for the other purpose.' He concluded: 'I would rather give my money to the Chicago Crime Commission.'

"There are two apparent good answers to this statement. The first is that you cannot



CAPTAIN PAUL PERIGORD.

keep humanity at work all the time. As a matter of fact, progress consists of leisure as well as work. Therefore, the program of mankind is going to be largely determined by the decreasing hours of labor; and we know—those of us who are interested in the problem—that the hours of labor will go on decreasing, until they reach four or five hours a day. It is possible with our mechanical progress and with our increased sense of social justice, so to devote the fruits of labor that the masses can be free to a large extent from the servitude of physical application, thus allowing them more opportunity for intellectual and spiritual development. I know well the criticism that can be made of it; but I make this assertion, knowing well the foundation for it.

"No man alive today is going to stop these growing economies in our sociology, which tend to increase the leisure hours. Therefore, the problem before us is how to make the best use of those hours. Whether they are going to be used in construction or destruction will decide the welfare of the world and the maintainance of our civilization. That being the problem before us, I am asking myself: Where are the agencies that are going to help us bring into the lives of the people the things that will enable them to employ to the best advantage their leisure hours? In reply, I say that the theatre is one of the best agencies. I do not say that it is the only one. Many might be mentioned. But for the people at large, the theatre is one of the best, because it is the synthesis of all the artistic life of mankind; and upon the stage we have the best duplicate of life itself. As a matter of fact, we improve upon life in many of our plays."

The heads of the majority of our large educational institutions hold similar views, realizing the mighty importance of guiding and guarding the leisure moments, and to this end support the Drama departments wholeheartedly. Among these Pomona College, at Claremont, may be cited as a typical instance.

Besides the productions of the Department of Dramatics, each year the Art Department creates an Art Fantasy. For this production the class in Costume Design plans and develops the costumes, the classes in Interior Decorating and Color, design and paint the sets, while the students in Commercial Art execute and place the posters.



DRAMA STUDENTS OF POMONA COLLEGE GAVE "THE TEMPEST" IN THE GREEK THEATER AN ESSENTIALLY BEAUTIFUL SETTING, IN MAY.



"THE MAGIC SWORD," A FANTASY PRODUCED BY THE STUDENTS OF THE ART DEPARTMENT OF POMONA COLLEGE, CLAREMONT, CALIFORNIA.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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SKETCHING OUT O' DOORS

By WALTER DAVIS

SKETCHING out of doors! How delightful it sounds—babbling brooks, blue skies, fields of flowers of every kind and hue; a long, low white barn overshadowed by great towering mass of eucalyptus; the old time section of town, buildings picturesquely in ruins, and picturesque people from foreign and antique lands enlivening the scene. Who wouldn't like to sketch one and all, especially with the mind's eye, when leaning over the boss's drafting board working on a foundation plan or a plumbing lay-out. Saturday afternoons and Sundays are the times par excellence—not this coming one—but far off—in the alluring future—when delight and contentment will be our portion in life.

The cynicism of thirty-five overpowers me. My spirit is too weak, experience hangs heavily on my pen; how can I urge younger spirits to go out and do what I didn't do, what they will not do, and what I don't blame them for not doing?

Why? Because after a week of architecture with a night or so at the atelier it is far pleasanter to change from the pursuit of elusion out to the keener and intriguing pursuit of the fickle damsel of twenty years and more. The highest expression of all art is the female form divine, and what more blissful state than with one of the former reelining in your arms as you sit in the yielding cushions of your snappy coupe, and view the splendors of nature enfolding in a magnificent sunset over the night ocean. Then in terms of poesy will you sketch your undying love or perhaps in terms of architecture you will sketch the unique bird cage you will soon build for her.

Yes, sketching out of doors can be viewed from many angles. It should not be considered from the narrow aspect of making a mess on paper of something magnificent that your eyes have selected as a fine sketch Rather should we examine the subject from a sociological, an economic or a philosophical point of view. Then we realize the manifold beauties of the subject and at the same time get a better comprehension of life itself.

So far I have written of we and, while we includes me, it does not entirely engulf my ego. For while I hesitate to urge others to sketch outdoors, I myself am preparing a trip to Europe this September which I intend to devote to sketching the smaller buildings and houses of France and Italy. Of course most of my sketching will be done comfortably and accurately with dividers from post cards and photographs. The French Grand Priers are the only ones I understand who go to the object itself for information. Most Americans, in their efficient and shorthand methods rather give the building the once over, and then in the sanctity of the American Academy or the hotel room, make an accurate reconstruction or reproduction of the work of some Frog or Dago.

I believe in sketching out of doors in Europe. There you are inspired; here too many interests conflict, and romance does not clothe our ruins. However, nothing so improves perspectives as sketching from nature. Indoors coloring on drawings or making black and white we become tight and mechanical. So we who are supermen occasionally dip into the charms of nature and from her renew our inspiration. We who are diligent, and devoted to art sometimes sketch; those others of light, levitious disposition give us the merry ha-ha when we suggest a Saturday afternoon down in the Mexican quarters. True is that old saying, "Some do, some wont."

The following article by V. O. Knudsen, Ph.D., University of California, Southern Branch, will be continued through several issues of the Southland. Those who have been fortunate enough to have heard Mr. Knudsen's talks will welcome this article and no doubt the data he will give will find a safe place in many files.



OFFICE OF THE CLUB, 818 SANTEE STREET.

ACOUSTICAL PROPERTIES OF AUDITORIUMS.

By V. O. KNUDSEN, Ph. D.

THE acoustical properties of auditoriums is not a new subject, neither is it a familiar one, even among those who most need it. The textbooks and the university curricula have contained little or nothing concerning the acoustics of architectural interiors. As a consequence the acoustical quality of most of our auditoriums—places where people are supposed to hear, and hear well—has been the result of guesswork, or, at best, loose qualitative reasoning and experience.

The writer hopes to present in this paper a simple and concise explanation of the fundamental principles involved in the acoustics of auditoriums, and to indicate how these principles may be applied in architectural practice . The proper application of these principles makes it possible to determine in advance of construction the acoustical outcome of any fully determined design, or, stated otherwise, makes it possible to design an auditorium that will assure a satisfactory solution for any specified acoustical requirements.

The necessary and sufficient conditions for good hearing in any enclosure have been very clearly stated by the late W. C. Sabine, whose life was largely devoted to the acoustics of architectural interiors. These conditions are four in number; namely:

1. All extraneous noises should be effectively eliminated.

2. The successive sounds in articulated speech or music should be clear and distinct.

3. The simultaneous components of speech or music should be accurately reproduced at the ears of the auditors.

4. The sound must be sufficiently loud in all parts of the auditorium.

Extraneous Noises. Interfering noises are of internal or external origin. The former include noises which arise from the shuffling of feet on the floor, moving in seats, whispering, coughing, noises which originate in ventilating motors, etc. The limited means of correcting these noises are obvious, such as the carpeting of floors, the upholstering of noiseless chairs, encasing the ventilating motors and mounting them on cork or felt supports. The noises of external origin are generally more troublesome, especially in metropolitan centers where street traffic is heavy. To avoid these sources of disturbance the auditorium site should be located in a reasonably quiet place; the entrance to the auditorium should not be adjacent to a much used corridor; the walls should be constructed of heavy, non-yielding, nonconducting materials, and in extreme cases the walls should be multi-layered with the layers well insulated from each other. In some instances it may be necessary to use heavy laminated doors and multi-layered windows. The writer is at present working on an auditorium in which the inadequacy of the sound insulation of the walls and entrance doors is a serious menace to the acoustical quality of the auditorium.

Excessive Reverberation. The second named condition for good hearing is that the successive components of articulated speech or music be clear and distinct, entirely free from each other. This condition can not be fully attained, since the walls of an auditorium are usually efficient sound reflectors and consequently when a sound is once produced it is successively reflected from the walls and other obstacles until its intensity is reduced below the threshold of audibility. This persistence of a sound after the source has stopped is called reverberation. The time that a loud tone, i.e., a tone whose initial intensity is one million times minimum audible intensity, persists after the source has stopped is the standard measure of the time of reverberation.

The time of reverberation is directly proportional to the volume of an enclosure and inversely proportional to the total absorbing power of the interior of the enclosure and its contents. This is Sabine's law and is expressed by the equation

$t = .164 \frac{V}{a}$,

t = time of reverberation,

V = volume of the enclosure in cubic meters,

a = total absorbing power expressed in square meters of open window,

.164 is a constant.

For a certain auditorium in Los Angeles Sabine's equation gives t = 11.0 seconds when no audience is present and t = 3.7 seconds when an audience of 1000 is present. The effect of this excessive reverberation upon the quality of speech is obvious. Even with an audience of 1000, the full seating capacity of the auditorium and therefore the condition under which the reverberation will have its minimum value, each syllable in articulated speech will persist audibly while the succeeding twelve to fifteen syllables follow. The result is a confusion of the successive components of speech, for each syllable is confused with the twelve to fifteen syllables which preceded it. When the reverberation in an auditorium is as excessive as it is in the case just cited the quality of speech is impaired to the extent that the audience experiences difficulty and discomfort in hearing the average speaker . If the reverberation is much greater than 3.7 seconds the successive speech sounds will be confused beyond recognition. The time of reverberation for the auditorium just referred to should not have exceeded approximately 2.0 seconds.

The writer is at present conducting some experiments for the purpose of determining the quantitative influence of reverberation upon the quality of speech. These experiments will indicate what value of reverberation an auditorium of given dimensions should have to give the best acoustical quality for speaking purposes. Prof. F. R. Watson, of the University of Illinois, has recently determined the time of reverberation that an auditorium of given size should have to assure the most desired conditions for symphony orchestra music. If this question of the best value of reverberation for speech and for music can be definitely answered, then, with the help of Sabine's equation, architects can design auditoriums that will give the best reverberation effects . Prof. Watson has answered this question, definitely and satisfactorily, for halls which are designed for symphony orchestra concerts. It would not be safe, however, to apply these results for music to halls which are to be used for speaking purposes only. In halls which are designed for the spoken service the reverberation should be reduced as much as loudness will permit. It should be borne in mind, however, that loudness is proportional to reverberation and hence in large auditoriums we tolerate some reverberation in order that the speech sounds will be reinforced by the reflection of sound from the interior surfaces of the enclosure.

(To Be Continued)

Mr. and Mrs. W. C. Morrow. Out in the Richmond District the voting by women was heavy, and women are surely endeavoring to do their civic duty. They dislike jury duty, but they rally to the call, but some disregard the summons and are brought up with a sharp admonition. Once when serving—as I did for nine months in the Hall of Justice in the criminal courts—I witnessed the impeachment of a fellow juror who had betrayed his trust when serving on one of the gangster trials. It was a dramatic and impressive scene. Cowering and almost whimpering he slunk before Judge Ward, whom all the jurors adored. We who were present were awed by the majesty of the Law—that grim thing that once one is within its clutches strangles and holds with a firm and rigid grasp. Few of us had much sympathy for the man, for he was considered a "professional juror," and a man in the grip of politicians—not overly clean politics, either. We had not underrated the majesty of the law, but we were made to realize what a disgraceful thing it was to betray a sacred trust. The man made a plea for clemency, but his fellow jurors did not uphold him, and one wag suggested that he be led from the dock with the ignominy of handcuffs, but he did not suffer that indignity. Solemnly he shook hands with the jurors and with tears in his eyes was led away by the bailiff to complete his sentence of forty-eight hours in the City Prison and with the privilege of ever serving on another jury debarred him.

Conventions are filling Asilomar and many San Franciscans are there. Asilomar is a delightful spot on the famous Seventeen Mile Drive at Del Monte and Pebble Beach. Mrs. Daniel Murphy of Los Angeles has a lovely home at Pebble Beach and a charming home in Los Angeles with a sunken garden and an Italian villa. The grounds of her residence at Pebble Beach are remarkably beautiful, the picturesque environment lending itself to beauty and diversity. Mrs. Murphy is an artist and lived in San Jose before her marriage.

Mr. Charles G. Norris and Kathleen Norris and their son Frank Norris and Mrs. Norris's nephews returned from their European trip last month and spent several days at the Fairmont before leaving for their beautiful country home near Saratogo. Mrs. Norris is a prolific writer and her stories are always in demand. One publisher says that unless he is running a serial of hers he receives letters from all over the country asking when they are to have another. She tells the following story about herself. She was an ardent champion of the Wright Bill and when campaigning in Sonoma County she met a woman who had a young daughter with her. They engaged in a pleasant chat on the train, and at some station where Mrs. Norris got off to send a telegram the mother and daughter alighted as it was their station. Mrs. Norris had given her name to her traveling acquaintance and had modestly confessed that she "wrote." At the station the child ran up to her and said: "Ma wants to know what name you write under?" Odd, when the name of Kathleen Norris and her tales of domesticity and her justly famed novel "Mother," are household words. That woman must have been a relative of the man who inquired in sad mournful tones for a sad, mournful doleful book. The librarian asked how he would like "The Last Days of Pompeii." "What did he dies of?" sadly, mournfully and dolefully asked. "An eruption," was the response. "Against stupidity even the gods strive in vain."

Peter B. Kyne, author and Veteran of the World War, together with his wife and secretary, arrived on the Dollar Liner, *President Van Buren* from New York. He has completed part of his voyage around the world. He is engaged by the Cosmopolitan Magazine to write a series of six articles. He expects to stay six weeks in China and Japan and Korea, and thence he will go to Manila. He served in Manila in the Spanish-American War, twenty-five years ago.

The Red Book for April has a splendid story called "Justice," by Camilla Kenyon. Mrs. Kenyon lives in Berkeley and is the author of several novels of adventure. She began her literary work under W. C. Morrow and gave him autographed copies of her novels.

Bartlett Willoughby is another writer who began her literary work under W. C. Morrow. Her novel, "When the Sun Swings North," is suc ha virile one that her publishers advised her to use a man's name, hence the Barrett. Mrs. Willughby is distinctively feminine, but the work is strong. I have in my possession an autographed copy of the book. She was associated with Frederick James O'Brien for several years and doubtless found it helpful and agreeable. Later Mr. O'Brien made another pilgrimage to the South Seas.

The Japanese Commercial Museum, the first of its kind to be established outside of Japan and the first unit of the International Commercial Museum initiated by the Chamber of Commerce was dedicated on May 8. The ceremonies incident to the opening were interesting and the display of industries, art and other treasures was magnificent. Gorgeous fabrics, textiles merchandise and art treasures filled the large rooms. Mr. T. Komatsu, a graduate of Harvard, was Chairman of the day. Consul General Ujiro Oyama gave an address and Mr. Colbert Caldwell, President of the Chamber of Commerce, responded. Tea and Japanese confections were served and in the evening a reception was given to Mr. and Mrs. Oyama by the Japan Society of America. This society embraces some of the best citizens of the cities where there is a Japan Society, and it was worthy of note to remark the courtesy of these Jauanese gentlemen to their guests.

Through all the gay stream of jollity, color and life creeps a somber note, for if the charges made by the victims of the World War be true, as undoubtedly they are, gross injustice has been done these men who made the Supreme Sacrifice. "Lest we forget should be emblazoned in letters of fire on all our hearts, and too much cannot be done for these disabled veterans who renounced all to serve their country. They sacrificed the flower of their youth. Those who are guilty of inflicting further suffering on those brave heroes, many of whom will never walk again, many of whom will never see the blue sky above or hear the song of birds, never have the same zest of life,—should be drastically dealt with and severely punished.



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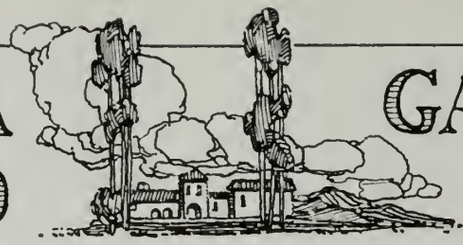
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CALIFORNIA HOMES AND GARDENING MANUAL



THERE are two types of clients who come to architects for professional advice and service. The first type are those who come with a firmly set jaw and a crystallized idea of exactly what they want, all set down on paper. The other type are those who come with some vague notion of their desires and are open to conviction, and really believe that an architect can help them with their problem.

Of course, there are all degrees of clients in between these two extremes. The first kind are always the most exciting and often stir the ingenuity and diplomacy of the designer to his best efforts. When the house is completed for such a client, if they are still on speaki terms, both have passed through an educational process that would be hard to duplicate. The architect has learned a lot about humannature and the client has learned much about architecture. Such a client nine times out of ten is proud of his house and boasts about his architect.

The second variety of client is the one whose case is a happy one, indeed. He chooses his architect carefully and then assumes the same attitude toward him that he would toward a good physician or a good lawyer. He enjoys the building adventure and he is generally surprised and pleased at the result which has grown from the somewhat chimerical idea he had sown in the architect's mind.

The building of a small house is always an interesting problem for any architect true to the name. It means that he must dip into the family routine of his client and by more or less intimate personal contact, find out what his real needs are. A house is never really a successful solution unless it just meets and does not exceed these needs. Architects are sometimes, in their enthusiasm for their art, inclined to subordinate a client's needs for purely aesthetic considerations.

Here is an illustration. A very well known Los Angeles architect was in conference with a client about to build. The client was a wealthy man but nevertheless had very sensible ideas about what constituted a livable, friendly house. They had reviewed the requirements of the family carefully and as the conference ended, the client smilingly remarked, "Just remember this, young man, you are building a house for me and not a monument for yourself." The keynote of the ideal that all true architects have in every effort to serve is tied up in that remark.

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GARDEN MUSICIANS

(Continued from page 12)

and that with the rose lining of his wings bespeak a fair day—at least for bird lovers. When he chops out his house, that too becomes a part of the garden music.

The Grosbeak is one of the finest springtime singers. He is a soloist and like many birds chooses the same spot for his concerts each day; his being the tip top of a tree. His voice has the oriole quality and his coloring also deceives many. His bill identifies him. He glorified our evenings for many a season and then his tree was cut and we heard him no more.

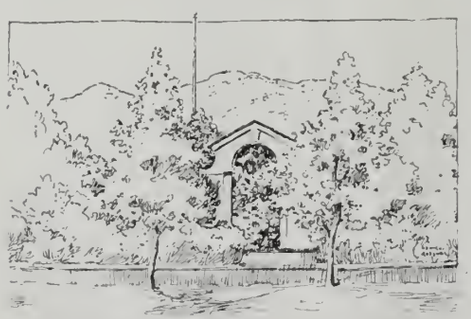
I heard a shower of silvery notes and rushing to the window found the Bush Tit family had blown in. I had seen the parents gathering material for the swinging cradle and now they had brought the babies. Welcome little ones with all your "pleases"! help yourselves to all the infinitesimal enemies of our orchards and gardens. Just up above on the telephone pole was the Mocker saying "Sweet, sweet, sweet, pretty, pretty, pretty!" and laughing at the funny babies. How different that telephone pole is from others. I would fight for that one. From that stage our Mocker has flooded the whole neighborhood with joy and good-cheer and melody. He has combined delsarte and elocution, is a master of vaudeville. One day three cowbirds were fussed with jealousy and squeaking at each other on the wires about the pole. The Mocker landed in their midst with a gust of song and proceeding with his aerial stunts soon filled them with awe. I found a Mocker hanging in a tree, one foot caught by a string. I think now, that it was our singer's mate. She flew away but the next day she was dead upon the curb.

He sings tonight. Ah, with what constancy
He comes to my tall eucalyptus tree;
Where, at the middle hour, when all is still,
He plays the prodigal with art, with trill,
Arpeggio, run, and flowing melody.
Robed in the dark, no straining eye can see
His white-slashed wings; and yet for me,
With artistry and unregarded skill,
He sings tonight.

All pasts are in that vocal mastery;
All futures find a noble prophecy;
And each unsounded morrow's safe until
The mocking-bird shall cease to set athrill
My heart with hope. So thanks, good God, to Thee,
He sings tonight.

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ART FOR LIFE'S SAKE AS SHOWN BY BATCHELDER TILES

By MARTHA VAN METER



American towns have their "Main Streets." Granted; but American towns are not all "Main Street." Look at the American town as Booth Tarkington draws it in "Gentle Julia" in "Seventeen." We become rather proud of our middle-western home town and smiling, accent home. Did your home have a vine covered porch, a grape arbor or a green sofa in the best parlor? Did your home have bookcases with sets of Scott and Dickens and a family Bible? Perhaps it had a big hospitable wood fire, or a cozy coal grate, a center of home gatherings. You are almost saying those were the good old days. There you had beauty and simplicity and home life. Where there is beauty there is life.

Yes, this country is full of Babbitts, both Mr. and Mrs. Babbitt for women may be just as drab as men, but Babbitt is no more representative of America today than the galley slave was representative of Rome in the century B. C.; of Rome when Caesar, Virgil, Cicero lived. Many Americans are Babbitts but there are some few people who have so great a capacity for pleasure within themselves that their job just can't be drab. Some human beings carry within themselves a capacity for beauty, a pleasure in just living. Every job has some fun in it if we could only see it. The only really stupid job is nothing. It is simply up to us to keep our job alive, to make it beautiful. Does your office look cold, uncomfortable, perhaps disorderly; or is it a spot that seems to say, "Come in, get to work. There is not a more ideal place in the world for you to get busy." Does your office hold some simple object of beauty, something that does not intrude but is always a pleasure? Is it fair to your job to work day after day in an unpleasant environment? Is it fair to your life to try existence without beauty? If you are a Babbitt it is your own fault.

You who have seen the "Adding Machine," a play full of characters with no more individuality than one, two, three, four; you who have watched Zero's struggle, poor old soul who could not even find heaven heavenly, will say with me, "beauty for life's sake." A red headed professor once said to me, "You get out of my course just what you put into it, if you really work you will certainly get a high grade, and what is more, child, grades are an index to life. Study life, play with it, keep alive, put your whole self into it and nothing can beat you down." Learn to see beauty and you just can't help enjoying life. There are lots of ways to get thrills out of life besides reading the scandalous head lines of the Herald or the Examiner. Dope, alcohol. crime, scandal become as nothing when we consider the glorious romance of human endeavor, the romance of living beautifully. We who hang on straps in the crowded cars, we who grab a bite in crowded restaurants while on the go, we who are most thankful for rest and quiet in the evening after the day's work is finished, we owe it to ourselves to work, to life, to slip in a little beauty now and then. Grab even that bite in a pleasant restaurant, rest in the evening in a home-like spot, make your office livable, not just existable. "Beauty for life's sake."

It was these thoughts that kept chasing through my mind as I was shown the work done at the Batchelder Tiles Company, Artesia Street in Los Angeles. Every one of these tiles individually is a little work of art. Set in a fire place they give a real satisfaction. An open fire place becomes the intimate center of home life. It is before the cheerful blaze we sew or read or smoke our pipe, toasting our toes in lazy satisfaction. Neighbors may drop in to chat a while before the cheerful blaze. At last as the dying embers flicker out how reluctantly we quit the solid comfort, how



we hate to stretch ourselves and say good night when the fire is out. Have I said too much in praise of an open fire? "Ask the man who owns one." I kept wishing I could wave a wand and change every gas heater in Los Angeles into a Batchelder Tile fireplace.

I have not asserted too much in speaking of a Batchelder Tile as a real work of art. In the first place it is simply clay, a raw material from nature's hand treated by processes that have been evolved from the experiences of many men, processes of hardening, shaping, coloring, till with true skill a fine object of fast color and great durability is produced. But you say a work of art, does this prove it is art? If this is not enough, go to the factory. The young woman who showed me about was as interested in the things she exhibited, as anxious for me to note this color tone, that odd or interesting shape as anxious for real appreciation as ever I saw a painter in his own studio. It seemed a place of living workers.

The word factory should be replaced by craft shop for Mr. Batchelder would rather plan his work to fit some known environment, to execute definite designs for definite purposes



rather than ship "6x6 as per sample." Most of the delightful designs executed by Batchelder Tiles are personally drafted by Mr. Batchelder. You feel the charm in this or that design immediately and find yourself picking out your favorite figure tile at once. The colors in the tiles we find delightful, soft blues, greens, brown like an old tapestry or a Persian rug. These tiles are beautiful. Why not take them into our lives, into our fire places at home, into our offices, into our restaurants. In this day and generation when we are living less and less in the home and more and more in public schools, clubs, hotels, public eating houses, parks we cannot accent too much the value of putting really good things in these places where he who will may live with them. It is a social duty to beautify public gathering places even if we can't wave a wand and change all gas stoves into Batchelder Tile fire places.

You say July in California is no time to be talking about fire places. Perhaps not. Then turn to your own patio with the sky above and a bubbling fountain, a Batchelder Tile wall fountain, and be ever so thankful that you can live with its satisfying beauty. If your garden paths are of Batchelder Tiles their soft brown green colors will not intrude as cement would. Their colors fit so with nature. If you serve iced tea in the cool of the afternoon out on the terrace, you are blessed if that terrace has a mellow Batchelder Tile floor, almost like a Persian rug the colors are.

My plea is to live with art. It will teach you its value. You will come to feel that you just cannot live without it.

"The world is so full of such a number of things,
I am sure we should all be as happy as kings."





SPANISH MEMORY

Across my patio the blackened shadow stretches
Like a pathway to forgetfulness,
Drenched with sunshine
Of the California day,
I am a golden lizard
Drowsy with contentment
And quiescent with the peace
And sweetness of the tropic bloom.

It is a mood of Spanish memory,
Of black, and gold, and indolence;
Of childhood; and Seville.

Isabel McLennan McMeekin.

At California Resorts

THE Sixteenth Annual Meeting of the California Conference of Social Work which convened in Long Beach, May 25th to 29th, brought together many prominent social workers from California as well as those of national reputation. The slogan of the conference was "Know to Understand—Understand to Serve." Public Health, Delinquency, Family and Child Welfare, Education, Industrial Relations, Recreation, Problems of Organization and Administration, Racial and Citizenship Problems, were among the topics under discussion.

Of very great value were the Round Table Luncheons where specialists along these lines assembled to discuss in detail the work of their particular group and to learn from each other more efficient methods.

Such well-known speakers as Dr. Edward T. Devine, Dr. Rachelle Yarros, Dr. Miriam Van Waters, Dr. Ralph P. Truitt, Rev. Robert E. Lucey, Dr. Ellen Stadtmuller, Mr. R. P. Lane, Professor William Kirk, Dr. Boris Bogen, Dr. Emory Bogardus, Miss Ethel Richardson, Fred C. Nelles, Professor Dallas Lore Sharp, Miss Amy Cryan, Dr. A. J. Rosanoff, Orfa Jean Shontz, Mrs. Lillian Burkhart Goldsmith, Elmer H. Shirrell, Dr. F. M. Pottenger, Mrs. E. L. M. Tate Thompson, Dr. E. P. Ryland, and Dr. Robert E. Park, with a group of others who have won distinction in their field, brought to the conference the results of their recent study and research, making a distinct contribution to Social Welfare. Maladjustment, Community and Individual Responsibility in solving family problems, the part played by public health education, recreation, and community interest as manifested through the Community Chest, were all given careful thought and consideration. One came away with a very strong impression that a new and advanced step has been taken in the development of Social Service. Also that relief must be adequate, personal responsibility strengthened and the community's responsibility definitely defined as well as a closer interstate and intercounty as well as Inter-community co-operation established.

A wider vision than that of a State Conference was manifested by the resolutions passed inviting the States of the Pacific Coast to form a Regional Conference and the national organization to meet in California next year.

AT Redondo the July Fourth celebration will begin July 3 and continue through July 6. Vaudeville, bands, soloists, besides the usual fire-works display on the night of the Fourth will feature the holidays. The Giant Dipper finished this year has attracted throngs and the Wednesday Childrens' Day has been unusually successful this season, according to C. A. McCammond of the Pacific Electric Company.

Motor fishing boats carrying nimrods daily to the deep sea fishing grounds, where barracuda and mackerel have been plentiful this year, are popular also.

Renovation of the bath house with tub and Turkish bath facilities will accommodate 2000 bathers. Mr. Summers, superintendent, reports that 3000 often enjoy the plunges on Sundays. Activities of the Booster Club and Chamber of Commerce are also responsible for Redondo's busy summer season.

Redondo is a favorite picnic beach, the Pacific Electric employes going there for the annual outing next month, also the America Ceramics Society. This month the National Life Underwriters, the Pasadena Plumbers, Carpenters' Union and Pasadena Model Grocers will enjoy outings there.

Hermosa Beach and Santa Monica are affording the tourists and bathers unending joys in the natural beauty of surroundings. The new unit of Hotel Miramar at Santa Monica is now being finished. Mr. Robinson, manager and proprietor reports, and will be thrown open within a few days.

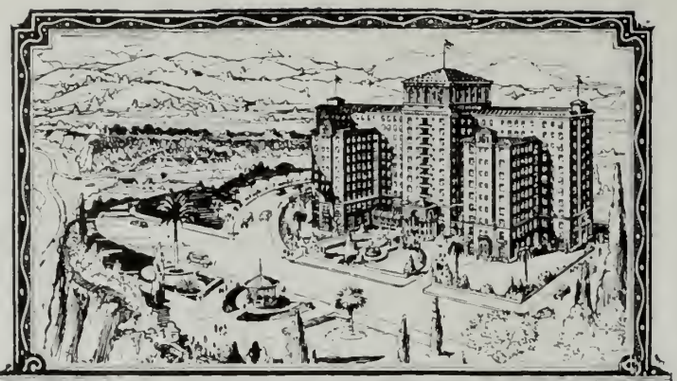
FOREST Home, the high San Bernardino mountain resort near Redlands was formally opened for the summer on May 29, Frank Culver, resort manager.

Forest Home has been greatly improved and its hotel, bungalows and cabin facilities increased during the past winter in anticipation of what Mr. Culver feels will prove the greatest season in the popular camp's history.

Besides the great out of door swimming plunge, the croquet and tennis courts, the dancing pavilion, the private trout pond and the miles of mountain riding trails, vacationists will have as an added feature this year—a wonderful string of riding horses furnished by the Crown Riding Academy of Pasadena and in this connection a riding school will be maintained througnout the summer.

Several new privately owned lodges are building in that section of the resort park set aside for privately owned estates.

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WELCOMING INDUSTRY

WITH a view to standing squarely behind a great $50,000,000 movement for bringing industries to southern California, Ben L. Frank, Manager of The Ambassador, announces that all bona fide visiting industrialists and capitalists, endorsed by the Chamber of Commerce or the Greater Los Angeles Association, will be provided free office space and service at The Ambassador Hotel, if desired during the period of organizing their industry.

In reaching his decision Mr. Frank pointed out that although practically all of the space at The Ambassador was now at a premium he felt it nevertheless the duty of the hotels generally to get back of this movement in a manner which would show visiting industrialists and capitalists some insight into the type of the co-operation which the City of Los Angeles is eager to extend to those planning to develop here.

"It seems to me essential," said Mr. Frank lately, "that visiting business men should feel this spirit of co-operation from the moment they arrive in Los Angeles. After going over the matter very carefully and discussing it with my father, Mr. A. Frank, General Manager of our corporation, who is one of the directors of this movement, I could think of no better way than letting it be known that a hotel like the Ambassador would show itself to be back of this plan by actually giving up something which meant real revenue. We propose to hold one or two desirable places open for those whom the Chamber of Commerce or the Greater Los Angeles Association would suggest as being eligible for our offer, and we are so notifying each of these associations."

"Together with office space we shall endeavor to give these new arrivals the benefit of whatever knowledge our heads of departments and information experts may have accumulated regarding southern California and the opportunities for investment."

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UTILITY BONDS AS INVESTMENTS

By Burtis C. Rogers, Pasadena Representative Carstens & Earles, Inc.

PUBLIC utility bonds have always been looked upon by investors as a very safe channel into which to place their funds, and rightly so, for a wisely chosen bond of a well managed public utility is regarded as extremely conservative. There are many points to be taken into consideration, however, in the selection of such bonds, and it may be well here to look into a number of them.

As in any other line of endeavor, the factor of earning ability or earning power of a public utility plays a very important part. In fact, the earning power of a public utilty is the first point to be considered, for if the interest charges are in jeopardy on account of a paucity of earning power, the matter of asset protection is certainly a minor one, for, if the plant is sold under foreclosure, a very large percentage of the asset protection as set forth in the property account is apt to disappear. However, there is this to be said with regard to public utilities, that it does not hold as strictly true in the public utility field, as it does in the industrial field, for example, for public utilities are more or less natural monopolies. If earning power is poor, it follows that the property account on the asset side of the balance sheet is either given a too high valuation, or a mistake has been made in the original engineering of the plant. Therefore, give your first attention to earning power. There have been quite definite rules evolved by experience as to the number of times the fixed charges of various companies in the public utility field should be earned. Those concerns that operate, or are known as hydro-electric companies, should earn their fixed charges about one and three-quarter times; the gas and electric companies should have an earning power of twice their fixed charges, and on street railways the fixed charges should be earned perhaps two and one-half times.

The growth of the population in the area served by the company in comparison with the growth in net carnings of the company is also an element to be considered. If the net earnings per capita are increasing at an increasing ratio per year, the company is undoubtedly in a very safe position, both as to the present and the future, as regards the earning power for the protection of the bond. As an illustration, we may assume that the net earnings of the company in 1910 were $500,000 with a population of 50,000, or net eanrings of $10 per capita. In 1920 the net earnings were $1,000,000 from a population of 100,000 or $10 per capita. This does not show an increase in the earnings per capita of population, and to be satisfactory the earnings should be increased per capita, or net earnings of $1,-200,000 against 100,000 population, or $12 per capita.

The ratio of net earnings to the funded debt of the company should also be looked into. This should be at an increasing ratio each year. For instance, if the funded debt in 1910 was $1,000,00 and the net earnings were $200,000 this would be at the ratio of 20 per cent of the funded debt. If in 1920 the funded debt amounted to $2,000,000 but the net earnings were only $300,000 the ratio would be 15 per cent. This shows that the increase in funded debt is not as productive as the original funded debt. It is then the analyst's business to learn the reason.

Another factor to be considered, is the average net earnings for companies of this class operating in contiguous sections. If the average is lower per capita of population and unit of electrical or gas output, there is some reason for it, presumably had management or lower rates, the one increasing the operating ratio, and the other decreasing the gross revenues. If there is a marked discrepancy this should be a subject for further investigation made directly through the company's offices.

The operating ratios for the different public companies have of course increased during the war, and have not, as yet, returned to normal. Before the war the ratio for hydro-electrics was about 30 per cent; for gas about 43 per cent; for electric light and power steam generated, about 50 per cent, and for electric railways 60 per cent. Due to the unsettled post-war conditions, the average operating ratio, based on any of the single post-war years, would be more or less unfair to the cmpany, due t the conflictingfi factors in a return towards a normal condition. Perhaps the operating ratio should be strictly defined in order to avoid any misunderstanding. This ratio is the ratio of the operating expenses to the gross revenue. For instance, if the company earns $1,000,000 in gross, and spends $600,000 in operating expenses, the operating ratio is 60 per cent. Of course the figures here given are gased on averages, which is the only way we have of judging the value of the securities, without making a direct engineering estimate of each company, which of course would be impracticable. The figures, however, based on averages and ratios hold sufficiently well to enable a satisfactorily accurate estimate to be made of the values of different securities.

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A CALIFORNIA VILLAGE

SARATOGA is a little crossroads town on the western edge of the Santa Clara Valley. Behind it are lovely canyons secluding little farms, and orchard homes, and many hillside and mountain summer camps of city people high up in the Santa Cruz Mountains. Before it lies the valley full of life and fruit and flowers, on the eastern limit the Mt. Hamilton range and its great Observatory. To the north the Bay of San Francisco gleams like a scimitar between its populous shores and connects this charming country residence district with the throbbing city in a picturesque but not a tiresome way.

Simple in its life and ambitions Saratoga does not hesitate to call itself a village, and yet its Blossom Festival at Easter time and its beautiful memorial park at the crossroads have made it famous among well settled California towns.

Here is the necessary bank and post office, the drug store and the doctor's office, the grocer and the butcher, the telephone and trolley lines, the lumber yards and all the necessities for the building of homes of concrete or plaster. A taxi can be called when you go into the trolley station, and garages abound.

On the hill near the handsome new schoolhouse is a typical village home which this year holds the school honor cup, a fine piece of silversmithry engraved with the names of the boys who have hitherto won it, and this year to bear also the name of the first girl to win it, Miss Mildred Bargas, daughter of the house of Lundblad, pictured below, and known far and wide for its good wholesome food, its happy voices of little children whose mothers and fathers can also rest beneath the great rooftree and its sheltering oak.



"THE LUNDBLAD'S," A HILLCREST COTTAGE IN SARATOGA, SANTA CLARA COUNTY, WHERE REST AND GOOD FOOD REFRESH THE CITY DWELLER AT ANY TIME OF THE YEAR HE OR SHE CAN RUN AWAY FROM RUSH AND ROAR AND SPEED.

Down near the crossroads park with its exquisite monument and well-trimmed trees, is the office, shabby perhaps for the moment, but full of life each day, where a competent little woman with white hair answers all questions asked about the town and welcomes the traveller and tourist, the weekender in search of board or the family seeking a small place in the country where the children can run wild. This office, in fact, is the only city hall the village has and Mrs. Bell might well be called the lady mayor if the town were not unincorporated still. Sportsmen interested in the new golf course, in investment, or in homes may well make her little office a parking place and rendezvous.

Back in the groves of Pan behind the village are country homes and best of all a Lodge where those not able to keep house in the country may find all the comforts and conveniences of the best city house with woodland surroundings no city can compete with. For here people who know what the city has to offer, have embodied its comforts in a little haven of stillness where the fragrance of wild herbs and the shadows of great oaks make a refuge among the toyon trees.



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THE POETRY CLUB OF SAN JOSE AT EL RETIRO

CONTINUED FROM EDITORIAL PAGES QUOTED FROM THE SAN JOSE MERCURY HERALD

Mrs. John E. Richards read selections from Clarence Urmy's poems. She paid tribute to his great loyalty—to his mother, to his highest principles, to his church, to himself and to his God. Mr. Urmy never read his own poems in public or even before a private audience. Thus it happened that in the past Mrs. Richard's sympathetic voice has often interpreted this poet's meaning to friends in the Santa Clara Valley. The depth of feeling and the subtle thought of humanity's joys and sorrows to be found in even the simplest lyrics was brought out by Mrs. Richards in a way almost unbearable by those who had so lately lost not only a favorite writer but a dear comrade and friend.

THE POET

By KATHERINE KENNEDY

(Dedicated to the memory of Clarence Urmy)

Strange harmonies he hears that hint of heaven,
Through all the mystic marches of the years.
Faint chimes that fill the forest-fane at even,
And cadences divine, at dawn, he hears.

He sees the beauteous banners of the sky
As day gives way to twilight's mystery;
He reads the stars, that wake to glorify
The magic night, a-thrill with melody.

He ponders lessons told in primal wood
By murmurous pines, and rustling wayside grasses;
By little forest-folk,—a brotherhood
That offers benedictions as he passes.

So all his days are filled with hints of heaven,
Its strange mysterious harmonies he hears;
The songs at dawn, the vesper chimes at even,
Through all the mystic marches of the years.

TO CLARENCE URMY

By ANNA ROZELLA CREVER

And now 'tis ours to list at Heaven's door
To catch one vagrant note to light the dearth
And silence—all so shadow-full and hoar—
Since you, so vivid, buoyant in the girth
Of gracious manhood, ardent days and fair
Burst into Heaven and left us to a rare
And noble grief—a grief that cannot mar
But ease the wounds made by life's scimitar—
Tho' we have still to love and to revere,
To treasure in our hearts as gold at par
The songs you sang on earth of love and cheer.

(But we are lonely, Heavenly Registrar,
For this, thy pupil, re-enrolled last year;
Oh, can his songs-sunlit and nebular,
Be sweet as his earth-songs of love and cheer?)

'Tis ours to wonder who did greet you There—
Did Keats and Shelley—son's ethereal pair—
Embrace you, son of song, then show you star—
Bound volumes writ since they have "crossed the bar?"
And did you tell them with voice ringing clear
How beauty crystals from earth's murk and char
When thrilled by perfect songs of love and cheer!

TO CLARENCE URMY

Sweet singer, thou art gone from this fair earth,
Where oft we heard thee sing in tender strains
The songs of life;—of beauty, love and mirth;—
The songs of mountain-tops, or lowland plains.
As a sweet flow'r that blooms to scent the air,
Then folds its petals when its role is o'er—
So, when thy songs had made the world more fair,
Then closed thy heav'n-lit eyes to earth's dull shore.

MRS. A. G. WILKINS.

CLARENCE URMY

When Clarence sang the skies were blue,
The linnet sweet in many a rune,
The flowery nymphs were gay in hue,—
Why should he leave us, oh, so soon!

He blew his pipe and taught us all
The silvery note, the mystic tune,
His voice was rich in lilting call,—
He went away, too soon, too soon!

A sweet accompaniment to him
The dove played to his magic croon
Which seemed to woo the cherubim:
But he is gone and, oh! too soon!

And it has always been the same
With bringers of the lyric boon,
They touch divine the magic strain,
And then God needs them, oh! so soon!

HENRY MEADE BLAND.



THE MEMORIAL ARCH AT SARATOGA, CALIFORNIA. ON THE TABLET AT THE RIGHT ARE ENGRAVED THE NAMES OF SARATOGA MEN WHO MADE THE SUPREME SACRIFICE IN THE WORLD WAR. BRUCE PORTER, DESIGNER

TRIBUTE TO CLARENCE T. URMY

Not to have known thee, Clarence, mine the loss!
Too late I list thy praise on every tongue.
Yet, from afar I caught with keen delight
Those matchless tones struck from thy lofty lyre—
Thus did I learn to value them and thee.
Ah, rich the minstrel soul and skilled the hand
That could evoke at will such magic strains!

Who knows not that thy life was sprinkled o'er
With beauteous deeds of kindly charity,
Though grief and sadness largely ruled thy lot?

Did Envy's tongue deny due meed of praise,
And Unconcern ignore thy sterling worth—
Thy bardic lore and skill, thy lyric song,
Thy soulful instrumental wizardry?
Such too in life was Homer's hapless fate,
And many another bard's.

And if 'twere thine
To taste the wormwood of ungratefulness,
The gall of base deceit—was it not balm
Unto thy soul to know the Savior drained
The selfsame cup e'en to the very dregs?

But now what reeks he if the bitterness
Hath won him place among the heavenly Choirs
To mingle in their joyous canticles,
And drink, for aye, a torrent of delights
In the dear Master's bright and blissful realm.

JOHN D. WALSHE, S. J.

San Jose, California.

H. H. Ulmer, vice-president of the Poetry Club, who did not know Clarence Urmy personally said that his poems have been an inspiration, making him feel like an old friend.

Ruth Comfort Mitchell, an honorary member of the club, said that no more beautiful name than "Our Troubadour" could ever be given him. She spoke of the beautiful thought of Mrs. Wallace in keeping the home as Clarence Urmy left it. She then read "Futility," which she has just written to express the natural feeling of one bereft. Profound in its knowledge of human nature it is universal in its appeal and application.

FUTILITY

Now that you are gone,
I will never stay
In this aching house.
I will move away.

I will move away
To a new place,
Where the watching walls
Never saw your face.

I will choose a house
(There's a wide choice)
Where the brooding roof
Never heard your voice.

I will move away
To a strange street,
Where the paving stones
Never felt your feet,

Knowing while I go,
Always, as before,
I shall find you there—
Street and walls and floor;

Hiding from the truth
I shall never face,
I will move away
To the same place.

Judge John E. Richards of California's Appellate Court wrote and read:

OUR TROUBADOUR

Adown the lane and up the hill,
The lanes and hills of youth and joy,
He wandered singing with a will,
The clear toned lyries of a boy,
The sweet lip lilting of a girl;
He set our young hearts all awhirl,
His lute aslung he told the time,
When poesy was in its prime,
And love's old tender tales were strung

Upon his rosary of rhyme,
Each dropping bead a glowing pearl;
And as he told them o'er and o'er,
We said, he comes, our Troubadour.

Adown life's dusty vales he came,
By market place and grinding mill,
And went, his stainless soul aflame,
With high sweet song and lifting still
His lilting lyric mid the din,
Of strife and discord, self and sin;
A spray of laurel in his hair;
He sang of roses and of trees,
Of violet hills and sundown seas,
Of poppy fields aglow with flowers,
Of friends and faith, with art so rare,
That we the while forgot our hours
Of pain and care, and whispered o'er,
Sing, Oh! sing on, sweet Troubadour.

Beside the lane, below the hill,
Where roved and sang our Troubadour,
Behold he lieth cold and still,
His lute unstrung, his singing o'er;
His wreath of bay upon his brow,
Our wreath of violets at his feet;
His minstrelsy though silent now
Sounds in our heart of hearts a sweet
High chanson to the soul of him,
To whom today with eyelids dim,
We say and sing our tributes meet;
To him who shall be evermore
Our California Troubadour.

JOHN E. RICHARDS.

SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS—JUNE MEETING

THE professions generally, are blessed with loyal student bodies who have great faith and confidence (perhaps too much) in their elders. This is equally true of the architectural profession. The writer is not so archaic but that he can remember how he, as a student, hung upon the words of the men whose names at that time spelled professional success and greatness. Architects have a tremendous obligation to these young men still in the schools. Unfortunately, few of us really meet this duty which every architect worthy of the name, should take upon himself. A few minutes of conversation with one of these young men sometimes might mean the difference between his success or failure. By way of personal testimony, it made, in the writer's case, the difference between university or a hit and miss office training in architecture.

The June meeting of the Chapter was one of these "opportunity" meetings. Forty-eight chapter members out of perhaps two hundred were present. The meeting, held in the Department of Architecture at the University of Southern California, had all the local color of the Quartier Latin, that is, all except the vin rouge. The third cousin twice removed of the last named commodity was present, however. There were also numerous bottles on the tables which had the look of authority, but, alas, they all served as candle sticks. The atelier had labored long and hard to make the party a success, which it most certainly was from beginning to end. There was a one-act "skit" where the shades of the world's greatest architects were made to speak most startling and amusing lines. Then there was a charming toe-dancer, late of the Follies, who delighted every one with her golden curls and twinkling feet, especially some of the more sedate chapter members in the back row. These gentlemen stood up on their stools and clapped noisily for an encore.

Architects are quite like other human beings, their clients to the contrary notwithstanding. We regret to state that even the splendid reports on the convention given by Mr. Johnson and Mr. Spaulding were not received with nearly the enthusiasm that was given to the skillful toes of the dancer. Perhaps it would be well for the executive committee of the chapter to consider this last as a possible means of increasing attendance at chapter meetings.

HAROLD O. SEXSMITH.

SAN DIEGO LETTER CONTINUED

talk about her treasures.

The Friends of Art gave a reception and private view at the opening of the exhibition of Selected Works by Western Painters that is circulated by the Western Association of Art Museum Directors. This is a significant collection of paintings. It represents much material that is making vital the American Art of today. There are too many names to dare start to mention even the prominent ones. But in looking over the exhibition there are striking notes of interest from different localities; elements of sentiment that have moved the painters to add to American Art historical record that shall ever hold its place of importance. The Spanish tradition is held dear to the hearts of the San Francisco artists; there are a number of religious subjects; both the religion of the Spanish Padres and the ritual of the Indian is portrayed; the Spanish women in lovely costumes and the Oriental that has set foot on California soil. The southern California men and women have painted the desert, the dreamy, poetic hills and the sea, while the Santa Fe artists are devoted to the dramatic colorful desert country, its life and the Indian ceremonies.

Mrs. W. B. Thayer has loaned the collection of Japanese prints which she has presented to Kansas University, to the San Diego Museum for a time. She and Mrs. M. Kalme have given lectures twice a week on the lore and the charm of the prints.

The San Diego Art Guild has announced a Spanish supper in the Art Center as their June social activity.

San Diego used to have only one season but at last people have learned that it is even more comfortable here in summer than it is in winter. The Coronado Hotel used to be almost deserted in summer, but now this adorable, homey old hostelry by the sea, is as gay in June as it is in February. There is dancing in the casino every evening, several dances in the large ballroom each week and a general program of interest going on all the time. With Tent City come to life, the little island is a beehive of activity. There is bathing in the surf or the glassy bay, aquatic programs continually. Not content with the natural water sports, two winter sports have been introduced. Elmer E. Peck of surf-board fame has been engaged to perform exhibition stunts on skis just as if the water were frozen stiff. They also have a sled, a hydro-sled, which attaches to a speed-boat and may carry six to eight passengers at once, giving them something the sensation of going forty miles an hour in an airplane.

All motorists are glad that the silver-strand road is now paved. It was opened June 28th. This narrow ribbon of a highway separates the bay from the ocean and affords a delightful drive from Coronado to Imperial Beach, a distance of about ten miles. Mrs. Esther Mugan Bush of San Diego, who wrote the "Silver Strand Waltz," a now nationally popular composition, made this little bit of San Diego famous.

THE OWN YOUR OWN

By Norman J. Buroughs

DUE to the sudden rise to popularity of the own-your-own-apartment idea in Los Angeles in recent months, a great many persons have been lead to believe that the plan is a new one and is more or less of a fad. As a matter of fact, this plan has been in successful operation for nearly 50 years in New York, while Chicago and other large eastern cities adopted it years ago. San Francisco, in fact, has had its "own your own" apartments and staticians are even now at work to establish the fact that the more ancient cliff dwellers were in fact the original proponents of the principle.

The distinct advantage of this mode of apartment house or hotel living for those who prefer apartment house life is apparent upon an analysis. The average owner, individual or collective, of a large apartment house or hotel has placed an enormous investment in his project, and he is naturally desirous of obtaining as much revenue as his hostelry will stand. Testifying to the proportions the return often taken, is the fact that successful operators of hotels often build up a chain of hostelries representing many millions of dollars. Each individual unit is placed under the operation of a capable manager, necessarily, of which fortunately there is a good supply. The own-your-own plan diverts such profits to the pockets of the individual owners, or, in fact keeps them there. The actual management is usually placed in the hands of an experienced manager, much the same as with a privately operated hotel, with the executive supervision in the hands of a committee selected from among themselves by the apartment owners. Thus the cost of operation, maintenance and service is reduced to an absolute cost basis. In addition new features, conveniences and service ideas can be immediately incorporated into the plan of operation at the option of the owner residents.

The Shoreham Own Your Own Apartment which is to be built in Santa Monica overlooking the famous Santa Monica Palisades, offers many features that recommends it above virtually any other similar apartment yet projected for Southern California. Santa Monica is in dire need of a fine, commodious apartment hotel of this nature that will help center social activities there. The location is really ideal, and it is generally accepted that the site selected, overlooking the Palisades as it does, is the premier location on the Pacific Coast.

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MONTHLY BULLETIN

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HUMAN SOCIETY AS A GROWING CONCERN

By JACK DAWE

THEN he said, "Why does one owe anything to society? Society is a great game of grab." To this I replied, philosophically (I am called quite a philosopher), "You are the product of society." America makes you an American. China makes you a Chinaman. You owe everything to Society. Pay your debts like a man."

Our attitude here in America seems to me to be like that. You have noticed it in the very young men—they don't like to be thought good. They prefer to be desperados. To be caught doing a good deed is to blush with embarrassment.

Although we deplore it, we rather glory in our wickedness. Observe our gusto as we elucidate on the iniquities of Wall Street. Our Press! How brazen its self seeking propaganda. How uncommon shameless is the corruption of our politics. We brag gloriously—but watch our step; we are really the softest hearted people in the world, the most generous, the most idealistic. Our hearts melt to the woes of the "Near East." We look askance but when she has an earthquake we pour in millions by telegraph. If we could we would relieve all the troubles of the world.

We have now brought you nearly around to the subject we had in mind all the time, *videlicet*, the Assistance League of Southern California, a fine illustration of how one can recognize one's debt to Society and pay it.

They know well, these devoted women of the League, that we come into the world little protesting items and all we get out of this world, a thoroughly going concern, ably equipped for education, reward or punishment. Recognizing the debt, the women of the League pay as they go. Having received much, they pay much. They have a slogan, "All for service and service for all." The League is the gradual developing of an Idea. It is a clever idea. It is a sort of Reclamation Service. It proposes to utilize the useless; to reclaim the waste lands of our high pressure, careless, extravagant civilization. They of the League say, "What *you* don't want we want," and they do wonders with it.

If you would like to know about all the activities and aims of this interesting organization, send to them for the "Little Book of Facts." I shall not try to tell you all that it sets forth. Post card or telephone will do it.

The idea back of the League's Film Location Bureau is almost romantic in its simple ingenuity. *There* you get something out of nothing and everybody is better for it.

The Thrift Shop is the foster child of the Great War. You remember the Red Cross Shop. The Thrift Shop comes from the same fertile brain. The Thrift Shop takes the derelicts of the wardrobe and does something to them. It takes the veterans or the members of the awkward squad among your furniture, your ornaments, jewelry, the things you no longer want and gives them a magic touch of genius. And right away you want to get them back. But it's too late. They have been sold to people who need them more than you do, at a price they are glad to pay. The Leaguers could tell you thrilling tales about jobs gained or kept, homes brightened, life made worth while, by this simple means. "Movie extras" comb through it to the last hair, and the profit made by the League goes to help some one else. The Golden Chain of love and help is endless. Oh, they have other clever departments and more that they are planning. Perhaps you know the picturesque Studio Tea Room in the old Community House. I'd call it Coffee Room. Why do people drink tea when they don't have to? Here you can get luncheon any day amid fascinating furnishings and famous film favorites. Does that appeal?



The Assistance League is now in the midst of a big membership drive. "So much to do, so little to do it with." In this city of Los Angeles, the wonder city of the world, with its incredible development, its daring ambitions,



MRS. JAMES REED, SECRETARY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA.

its thronging population, encumbered with the flotsom of the world, many problems arise that do not in more customary cities. The League is building broad and deep to meet them. They place great hope on the outcome of this drive. And you send for the "Little Booklet of Facts." Read it carefully. Then fill out the membership blank with a sum that seems good to you and send it to the Assistanee League, eorner of DeLongpre and St. Andrews Place, Los Angeles. These women who are building up the League to be a real power for happiness in this New Age in this New World, are giving not only money but time and work.

Stand by them. In this powerful city must they be hampered and discouraged in their War on Sorrow, because we will not do our part? By no means. I know the Spirit of Los Angeles too well.

NOTES FROM THE ASSISTANCE LEAGUE HAPPENINGS

On June 11, the first anniversary of the Community House was celebrated. Invitations were sent out to more than 2000 friends of the League, requesting that they bring gifts for the various departments. The elever invitation written by Mrs. Richard D. Lacy created something of a sensation:

BIRTHDAY INVITATIONS

The 11th of June will be my birthday and I want to have a snappy time with all my friends.

Being an original child, I do not want presents for myself; but for my family.

Father Thrift Shop needs used clothes, shoes, hats, ornaments, etc.

Mother Exchange would love anything pretty you can give her.

Sister Tea Room—jams, jellies, preserves, and sweets of all kinds.

Baby Sister wants combinations for the Day Nursery.

Brother Shop must have companions therefore give him all the memberships you can.

If you have nothing for the family, bring yourself with a sweet smile.

Come early and let's have one joyous day together."

The party was a big success from every angle. During the day the following members dispensed hospitality: Mrs. Hancock Banning, Mrs. Edward Laughlin, Mrs. James Reed, Mrs. A. C. Cameron, Mrs. Seward Cole, Mrs. Grove Fisk, Mrs. Herbert Fiske, Mrs. N. M. Kennedy, Mrs. F. W. Kimble, Mrs. R. C. Kumler, Mrs. J. F. Olmstead, Mrs. Donald Scott, Miss E. H. Terrill, Mrs. Clare Woolwine, Mrs. R. D. Shepherd, Mrs. J. Warren Tatum, Mrs. Richard Lacy, Mrs. J. W. Montgomery, Mrs. Archibald Hart, Mrs. E. Bradle Evans, Mrs. Walter Werner, Mrs. Giles Hall, Mrs. Malcolm Faye Skinner, Mrs. Will S. Hook, Jr., Mrs. Barbee Hook, Mrs. Sidney Wailes, Mrs. Chas. Jeffras, Mrs. Walter P. Story, Mrs. Vernon Goodwin, Mrs. Frances L. Spence, Mrs. Chas. H. Lippincott, Mrs. Thomas G. Patton, Mrs. J. K. Krebs, Mrs. Eugene Hirsch.

Miss Geneva Howes handled the publieity for this event in her usual splendid manner.

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3. MAKING CAMP—Build a small camp fire. Build it in the open; not against a tree or a log or near brush. Scrape away the trash from all around it.
4. LEAVING CAMP—Never leave a camp fire, even for a short time, without quenching it with water or earth.
5. BONFIRES—Never build bonfires in windy weather or where there is the slightest danger of their escaping from control.
6. FIGHTING FIRES—If you find a fire, try to put it out. If you can't, get word of it to the nearest U. S. forest ranger at once. Keep in touch with the rangers.

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NEW BOOKS FROM THE ATLANTIC COAST

By E. M. Greeves Carpenter

Louise Imogen Guiney, by Alice Brown (The MacMillan Company)

The author of this charming little study is one of the chief of those who most loved and understood Louise Guiney, and is surely one whom she herself might well have chosen to portray her, had her natural modesty not disclaimed the need. Miss Brown, whose versatile ability is of a high literary order, brings to her subject the keen discernment and fine appreciation of one whom Louise Guiney counted among "the few whose senses are quick at literary divination," and by her ready sympathy and easy understanding reveals the depth of their long personal friendship. She describes her friend and fellow-author in all the moods and characteristics of her gay, appealing personality, and in every phase of her high literary achievements and aspirations. It is impossible to do more here than make the briefest reference to Louise Guiney's "unaffected youth," which she spontaneously maintained to the last of her fifty-nine years, her "simple fearlessness" in bodily danger, her "helpful kindness" to all who came within need of her, and her "brave thrusts" in the fray of life's mundane necessities. Nor can proper tribute be paid now to the special loves and lights of literature and history of which she wrote and sang so well: her religious ardour, her heart's happiness "in its love for England" which was "her spirit's true home," her "love in letters," especially of the seventeenth century, and her "picturesque loyalties," particularly to lost causes; though mention must not be omitted of her deep love for animals, and her "abiding joy" as "a child of nature." But of these, and many other no less enchanting things that made up "this sweet world" for Louise Guiney, her biographer tells in fullest measure. In her enthusiasm and sincerity she leads her listeners to a renewed delight in the lovely writings of one who occupies an unique niche in American letters, and is worthily honored in a high place in modern English literature.

Studies in Prose and Verse, by Arthur Symons (E. P. Dutton & Company)

In his dedication of this book, Mr. Symons speaks of his "principles of criticism" and the "uniformity of the tests" which he has applied to every object of these "Studies." The perusal of this excellent volume seems to make quite evident his conviction that the highest tests of literature are in the proportion of its relation to real life, and in the sincerity of purpose of the *littérateurs*. In the wide and varied sphere the book covers, the author has provided ample room in which to make his examinations, and the interest which surrounds his investigations is enriched and heightened all through by the diversity of his subjects. These include some of the greatest writers of the nineteenth century and of contemporary literature—poets, essayists, philosophers and writers of fiction. They come from as far afield as the France of Zola and Balzac, Daudet and Maupassant, Merimée and Gautier, the Italy of d'Annunzio, the Spain of Campoamer, and the Russia of Gorki and Tolstoi; while among the English writers discussed are de Quincey, Stevenson, Wm. Morris, George Meredith and Walter Pater, and, of the "moderns," Robert Bridges, W. B. Yeats and Stephen Phillips. If they do not all measure up to the full standard of Mr. Symons' requirements, they are all alike reviewed with exact criticism and just impartiality. Through the medium of each subject are revealed Mr. Symons' own wide scholarly interests, his restrained richness of style, and his fine critical faculties. Each chapter forms a perfect portrait in which every expression and characteristic is caught with unerring accuracy. Mr. Symons is a critic in the truest sense of that much misused word, for he realizes that the essential values of life and literature are at stake, and for their sake he will allow no paltrying with true perspectives, though he does not hesitate to give unstinted praise where it is due. His book is a beautiful and brilliantly lighted gallery wherein the student of literature will better see and understand the great figures represented there, and will gratefully recognize the sure strokes and deft touches of a master hand.

Selections from Ruskin, by A. C. Benson (The MacMillan Company)

This little volume of dainty and convenient *format* will be gladly welcomed by all lovers of Ruskin, and its presentation by so capable an editor as Mr. Benson, will greatly enhance its value. Mr. Benson's many other scholarly works are well known, and as, in all his writings, he has always discerned and indicated the best and finest things of life in general, so it is but as would have been expected that he should have selected, for his present book, all the best to be found in the work of John Ruskin. While the study of Ruskin still holds its own particular part in the education of the literate, there seems to be little doubt that his lectures and essays are not now read so widely, nor with such interest as was accorded them during his life-time, and in the earliest years of this century. There came a period when his style was more adversely criticised, his political principles denounced, and even some of his views on art discredited, until, at the present time, much of his work has been neglected or forgotten. Mr. Benson's contribution to his memory, then, and to posterity, is all the more valuable since he has omitted that which might be most likely to provoke aspersion, and has sought out and collected the many really immortal gems scattered throughout Ruskin's voluminous works. The worth of Mr. Benson's book is further augmented by his charming introduction, wherein he sketches an interesting outline of Ruskin's life. The numerous references and footnotes are carefully and comprehensively made, and the very complete index is an added pleasure.

In the Southland and Other Poems, by Lenore C. Schultze (Harr Wagner Publishing Co.)

These verses indicate collectively some conscientious effort, and several of them are infused with a real appreciation of the beauty of nature, especially of the natural charm peculiar to Southern California. The booklet is well arranged and clearly printed, and the occasional illustrations are appropriately placed.

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RECENT BOOKS—REVIEWS

By Intervention of Providence, By Stephen McKenna (Little Brown and Company)

Mr. McKenna is a young Englishman who writes with a vigorous, direct and forceful style resembling nothing so much as the glitter of a clearly cut crystal; a style so electrical in its quality that almost any subject chosen by him will hold one's attention. Fiction hitherto has been his medium, but "Intervention of Providence," is a travel book mainly, notwithstanding it contains also short tales, sketches and articles on matters relevant to, but more often irrelevant to a trip taken by him in 1923 to and through some of the islands in the West Indies. In a book of this kind, one comes in much closer touch with the personality of the author than when he is writing fiction, so that we feel that we are making Mr. McKenna's acquaintance. We find him a very alert and sophisticated young man with a cynical delight in the foibles of men and women which he finds pleasure in exposing. The tone of the book is generally facetious with the exception of a serious article on Prohibition which he calls "The Sorriest Story in the World," having formed his opinion on the subject from his observations while staying at Nassau, the headquarters of bootlegging and the rumrunning fleet. Should one not agree with his insistence on the failure of Prohibition, at least one might well heed his assertion that the habit of breaking one law without scruple, might easily extend to include the breaking of others.

The Fabulous Forties, by Meade Minnigerode (G. P. Putnam's Sons)

Authors nowadays have the custom of selecting different decades of the twentieth century as subjects for their books; Mrs. Wharton using fiction for her medium, while others choose the essay for the discussion of the development in the fine arts during some particular period. Hitherto no one has used just the peculiar form employed by Mr. Minnigerode in his book devoted to the Eighteen Forties. One having had access to diaries and albums written in that period knows how stilted and selfconscious the writers of them appear to a generation bent on being honest about itself, if nothing else. This material, as well as contemporary newspaper clippings, theater and concert programs, books and periodicals, has served Mr. Minnigerode as a foundation for a lively and entertaining description of the social and intimate private life of that period which he calls "The Fabulous Forties." In his brief but forceful introduction written with a keen grasp of essentials, the author announces his intention of dealing only, with what he claims is historical gossip. For this he is well equipped by reason of his feeling for the ridiculous and by his facile pen which gives us an amusing vignette of that age with its serious concern over its daily tasks and amusements, its absorbing interest in its peculiar problems. He has given us a better comprehension of a period, hitherto regarded the acme of unromantic dullness. Such studies as this might go far towards popularizing a subject which many people read from a sense of duty only, and not for pleasure.

Mistress Wilding and Bardelys the Magnificent, by Rafael Sabatini (Houghton Mifflin & Co.)

However methods and styles of historical romance may change from one generation to another, the situations used by authors remain the same; plots and counterplots; gun brandishing and sword flashing; lofty minded heroes narrowly escaping death by violence; low minded villains meeting well merited death. With these as threads, Scott, Dumas and Stevenson wove their romances like tapestries with colors which will never grow dim. The same threads serve the present day romancer, only as he must weave more swiftly to suit the demands of a jazz loving age, his colors will fade quickly, however bright at the present moment. No one can use brighter dyes for his work than Sabatini, who has been writing iconoclastic history and brilliant historical novels of which his two latest are, "Mistress Wilding" and "Bardelys the Magnificent." The former takes for its tale, incidents connected with Monmouth's rebellion when James II, was king of England. The author develops plausible situations with just enough imaginative glamour to beguile the reader into spending a pleasant evening. "Bardelys the Magnificent" is written with more finish and finer execution, likewise a defter characterization of historical persons. The scenes of this romance take place in the time of Louis XIII of France. In both novels, Mr. Sabatini has probably followed truth more closely in his historical sketches, than did his predecessors with their famous distortion of facts.

Books of Verses

The Home Road. by Martha Haskell Clark. (D. Appleton & Company)

In these days of vers libre and subtle poetry, it is refreshing to come upon this little volume of lyrics by Martha Haskell Clark. For everyone whose younger days were spent in New England, the reading of these verses will bring a little catch in the throat so poignantly do they evoke memories of scenes perhaps long forgotten. They make us recall the scent of the orchards full of bloom in May. They make us hear once more winter's icy blast beating against the pane while we watch the warm firelight within; and again during the warm, dreamy summer afternoons, we hear the peewee fretfully complaining in the woodlands. For this pleasing singer, the scenes of hill and valley, the daily commonplaces of village life were touched with the magic of enchantment. And the most unlearned and unlettered among us may read and understand.

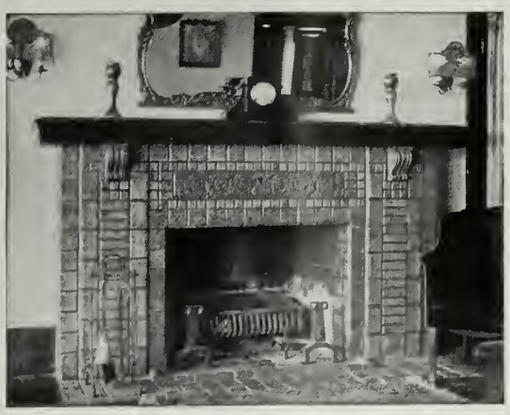
The Ranch. by Elliott C. Lincoln. (Houkhton Mifflin Company)

Here is another slender volume, this time with poems about the ranges of the Northwest. The lyrical quality in some of them is lacking, to a certain extent, owing to an occasional roughness in form, but the verses in cowboy vernacular are delightful, with their clever humorous twists and turns and quaint conceits. A very pretty fancy indeed is expressed in "The Visitor." People who knew the west in the older days will probably derive great pleasure from reading these poems.

The Cabin Book. by Maude Beatrice Hoque. (Harr Magner Publishing Co.)

This is a very slim volume of verses of the modern kind, written by a woman homesteader of the west. There is some poetical substance in them, but vers libre must be of a very high order to efface the impression of affectation.

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TO ART COMMITTEES AND WOMAN'S CLUBS

TWO OFFERS:—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown's Marshes of Monterey, (2) Guy Rose, Eucalyptus, (3) Pushman's Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townsley's Still Life, Geraniums.

These covers are suitable for framing for club art rooms.

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday nnd Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
Aug. 9, 6 a. m.—Cruiser race to San Diego. Sloop, schooner, ketch and yawl free-for-all to San Diego.
Aug. 10-17—San Diego regatta.
Aug. 17—Match and grudge race from San Diego to Newport.
Aug. 23—Junior small boat sailing races.
Aug. 30, 31, Sept. 1—Joint stag cruise. Junior small boat sailing boat races.



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Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, will continue the Summer Exhibition through August and until the middle of September. This exhibition consists of selected paintings from the twenty-third International Exhibition of Paintings, loaned by the Carnegie Institute, Pittsburg, and includes paintings from England, Belgium, France, Italy, Poland, Sweden, Czecho-Slovakia, and Spain. Among the prize-winning pictures are Augustus John's portrait of Mme. Suggia, the portrait of M. Pahuereau by Othon Friesz, and "After the Bath" by Giovanni Romagloli. The museom is constantly adding to the permanent collection of paintings, one of the most recent acquisitions being "Bowling on the Riviera," by Guy Rose, presented by Miss Cora Eshman.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, announces that special exhibits will be discontinued during the months of August and September. An Archneological Exhibition is planned for the month of October, to which members are invited to contribute.

WESTERN ASSOCIATION OF ART MUSEUM DIRECTORS recently held the foorth annual meeting at the Los Angeles Museum and elected the following officers: William Alanson Bryan, president; H. M. Kurtzworth, director of the Kansas City Art Museum, vice-president; Samuel J. Hume, secretary and treasurer; and Miss H. H. Brewster, permanent secretary.

THE Biltmore Salon will use one of their display rooms throughout August and September for the exhibition of small canvases. The paintings are not to exceed 12x14 inches in dimension. They will be pictures and sketches by members of the "Painters of the West" and artists invited by the organization. The pictures will be arranged in groups of four small ones surrounding one larger one, five in all from each painter.

THE Long Beach Art Association held its first exhibition in the art gallery of the Public Library during July. The aim of the association is to secure a municipal art gallery and an open air theater.

THE Arts and Crafts Society of Southern California held its first social meeting, July 9, at the Otis Art Institute. A buffet dinner was served, followed by an informal expression of opinion as to the opening of a shop, the various methods of creating a market and supplying the sam. Membership in the society is open to the poblic.

DANA BARTLETT has returned, after several delightful months in Europe, and has brought not only valuable impressions but unlimited sketches for foture canvases. He is now working in his new studio at his home and will probably not reopen his downtown studio.

THE Stendahl Galleries issued invitations to a reception in honor of Mr. and Mrs. James Montgomery Flagg, the evening of July 18, at the Ambassador Hotel. Mr. Flagg's recently completed portrait of William S. Hart was exhibited.

HUMBERTO PEDRETTI, sculptor and designer of the monument known as "The Doughboy," which was unveiled in Pershing Square on July Fourth, was the guest of honor at a banquet given by the International Artists' Club of Los Angeles, July 17.

JULIA BRACKEN WENDT has accepted a commission from Dr. Norman Bridge to model a figure of Abraham Lincoln for the Lincoln High School, Los Angeles.

MARGUERITE TEW, staff sculptor of the Southwest Museum, has installed in the tunnel entrance to the Museum a sculptured model of the "Aztec Rites of Human Sncrifice." Although small in size, it is a powerful piece of work depicting this gruesome historic practice.

FRANCISCO CORNEJO gave a very interesting entertainment concerning the art and civilization of the Aztecs at the St. Ritus Benda Studios, July 22. Through sketches, motion pictures, and slides, collected during the past fourteen years, Mr. Cornejo showed the Aztec conception of form, color, rhythm and music.

CORA BOONE of Oakland held an exhibition of water colors in the Fine Arts Gallery, University of California, Southern Branch, June 30 to August 9. The exhibition includes some of the paintings which were shown last year in the Philadelphia Water Color Society's exhibition, and also a few which have been hanging in the Palace of Fine Arts, San Francisco.

THE Print Rooms, 1748 Sycamore Avenue, Los Angeles, now house the old engravings and fine etchings once included in the San Francisco art institution known as the Print Rooms, and now a Los Angeles institution.

THE July number of the Thumb Tack, published by the Artists Guild of Southern California, is known as the Feminine issue, the illustrations appearing having been selected from the work of the leading feminine artists of the Guild.

NELL BROOKER MAYHEW held an exhibition of color-etchings in the gallery at Barker Brothers during July, which included a series of the California Missions.

THE Cannell nnd Chaffin Galleries will include in their summer exhibition, during August, several paintings lately acquired in the East and which have not been heretofore shown. Among the most

notable are "The Storm" by Eugene Isabey, two examples of the work of Bruce Crane, "Hillside Clearing" and "Gray December," two Blakelocks, "Autumnal Days" and "Silvery Pool," and "Waning Autumn" by Willard Metcalf.

IN connection with the annual exhibition of the work of the students of the Otis Art Institute it is interesting to note that these pupils, under the direction of E. Roscoe Schrader and Edouard Vysekal, executed a series of mural paintings, decorating the clinic building of the Anita M. Baldwin Hospital for Babies, 1401 South Grand Avenue, Los Angeles. Student painters of the mural are Miriam Rich, Roberta Pfafflin, D. Canuteson, Albert Rader, Louis Ryan, W. C. Nichols, and Robert Kuwahara.

THE Stendahl Galleries exhibited the work of Ivan Kalmykoff of Russia, during July, at which time the artist showed many Objets d'Art of great antiquity from his private museum.

CONRAD BUFF has recently completed the mural for the new William Penn hotel at Whittier, California. The painting is designed for the space above the large fireplace in the lobby of the hotel.

THE Palace of Fine Arts in San Francisco has closed its doors. For eight years this has been the home of the San Francisco Museum of Art, which is now seeking temporary quarters to await the building of the San Francisco War Memorial on the site near the Civic Center. Following the exposition the Palace was taken over by the San Francisco Art Association, and since that time the museum, under the direction of J. Nilsen Laurvik, has brought to San Francisco a succession of exhibitions of ancient and modern art, but the weather conditions during the winter and the distance from the center of the city proved too great a handicap to overcome.

CORNELIA B. SAGE QUINTON, who recently resigned from the Albright Gallery at Buffalo, N. Y., has accepted the position as curator of the San Francisco Museum.

THE Print Rooms at the Cannell and Chaffin Galleries are having a most interesting exhibition for the first half of August. The East wall is covered with six new etchings of Armin Hansen and his able father, H. W. Hansen. The latter completed these etchings just before his recent death. Armin Hansen's prize winning print "Requiem," is also given a place in this exhibition. On the West wall are several very interesting monotypes of Dana Bartlett's who has recently returned from Europe, and a few unique costume designs very cleverly executed by Helen M. Schcck. The South wall has a group of beautifully framed colored etchings with European subjects. The one portraying the Ypres cathedral is especially interesting inasmuch as that stately edifice was destroyed by the Germans in the World War.

IT is definitely announced that the Bridges Memorial Art Building is to be erected in Balboa Park, San Diego, on the site of the Sacramento Building of the 1915 Exposition. The gallery is the gift of A. S. Bridges, of Loma Portal, and is a part of the proposed plan to convert Balboa Park into a permanent civic center. The New Mexico Building was recently restored by the San Diego Museum and is used by the art organizations as their headquarters. Studios have been built, one of the largest being reserved for the use of visiting artists.

BENJAMIN BROWN has not joined any of the artists in a vacation-sketching tour but has been at work in his studio at home, creating new things and repainting old favorites, including the Bay region of the north and other portions of the state.

THE Jack Frosts are enjoying coast and cottage life at Hermosa Beach, with excursions back into the mountains at intervals.

THE Free Lance Art League announces monthly meetings at the Cashman studio, 501 Douglas Bldg., Third and Spring streets, Los Angeles, on the last Thursday of each month. At a recent meeting the following officers were elected for the year: President, Martin J. Jackson; vice-president, Carl Zimmermann; publicity director, E. M. Goldsworthy Clark; treasurer, Cora Alice Spaulding; recording secretary, Edward Butler Hobson; corresponding secretary, Mary Hall Atwood.

Music

THE summer symphony concerts in the Bowl have proved even a greater success than last year, and will continue every Tuesday, Thursday, Friday and Saturday night through August 30. Alfred Hertz, for thirteen years conductor of the Metropolitan Grand Opera Company of New York, leads the orchestra of 100 artists, most of them Philharmonic men. The low price of admission makes it possible for every one to attend a series of these concerts. Both the University of California, and the University of Southern California have announced they will give credit to students who attend twenty concerts and do the required library reading. To aid in the understanding of the students Dr. Hertz gives appreciation lectures at the University of California every Monday noon.

SYLVAIN NOACK, concert master of the Philharmonic Orchestra and first violin and director of the Philharmonic Quartet, will be first violin of the Los Angeles Trio, of which Ilya Bronson, 'cellist, and May MacDonald Hope, pianist, are the other members. The Los Angeles Trio was founded by Mrs. Hope and has completed eight successive seasons of concerts, during which six to eight concerts have been given each season. The 1924-1925 season will open early in October.

UNDER the auspices of the Community Arts Association of Santa Barbara the first young people's recital was given by Donald Francis Tovey, Professor of Music, Edinburgh University, Scotland, at Recreation Center, July 21st, at 3:30. Professor Tovey's Young People's Recitals are widely known in England and Scotland, and, though the programs and short illustrative talks are designed especially for children and young students, the material offered is of great value and interest to older persons and musicians.

AT the annual meeting of active members of the Wa Wan Club, Los Angeles, the following officers were elected to serve for the coming year:

President, Mrs. Wm. E. Mabee; Carlotta Comer Wagner, 1st vice-pres.; Mrs. Roger Sterrett, 2nd vice-pres.; Gertrude Ross, 3rd vice-pres.; Mrs. Ella Duffield, 4th vice-pres.; Letitia Williams, financial sec'y.; Mary Teitsworth, rec. sec'y.; Mrs. Edna Marxmiller, cor. sec'y.; Helen Chute Dill, treas.; Bessie Fuhrer Erb, auditor; Mrs. W. H. Anderson, parliamentarian.

HOMER GRUNN, composer and pianist is the recipient of a fellowship given jointly by the MacDowell Association of Peterboro, New Hampshire, and the MacDowell Club of Los Angeles, by which he is entitled to a two months' stay at the Peterboro Colony. This is an unusual honor as only composers of unusual ability are admitted to Peterboro, which offers to its guests the quiet and carefree atmosphere necessary to creative effort. This retreat was the dream of the late Edward MacDowell and was carried to completion by Mrs. MacDowell. The MacDowell Club of Los Angeles hope to be able to establish a similar place in southern California.

JULIUS BIERLICH, who is conducting the music at the Pilgrimage Play this season is known as an orchestra leader throughout southern California. He has been associated with the greater part of the musical events in Los Angeles for years, he was concertmaster of the Los Angeles Symphony and of the People's Orchestra.

THE plans of the San Diego Civic Center organization include a Civic Symphony Orchestra under the direction of Nino Marcelli; the members are to be the musicians of the city who are interested in orchestra work and desire an opportunity for ensemble playing. The officers and directors of the organization are: Dr. Humphrey J. Stewart, president; Mrs. Etta Smith Snyder, secretary; Miss Ellen Babcock, Mrs. L. L. Rowan, Mrs. Lyman J. Gage, Mrs. Alice Barnett Price, Miss Gertrude Gilbert, Alfred D. LaMotte, John Hamilton, Nino Marcelli.

Announcements

THE Pasadena Community Players announce the following programs in the Community Playhouse during August: July 28-August 2: "Engaged" by W. S. Gilbert. August 4-9: "The Dover Road" by A. A. Milne. August 11-16: "The Servant in the House" by Charles Rann Kennedy. August 18-23: "A Midsummer Night's Dream" by William Shakespeare. August 28-September 6: "Charley's Aunt."

WAFFLE Suppers are a feature for the summer at the Amymay Studio of Pasadena. These two charming artists dressed in Chinese costumes, serve informal suppers and also exhibit their delightful batik work. Appointments made by phone.

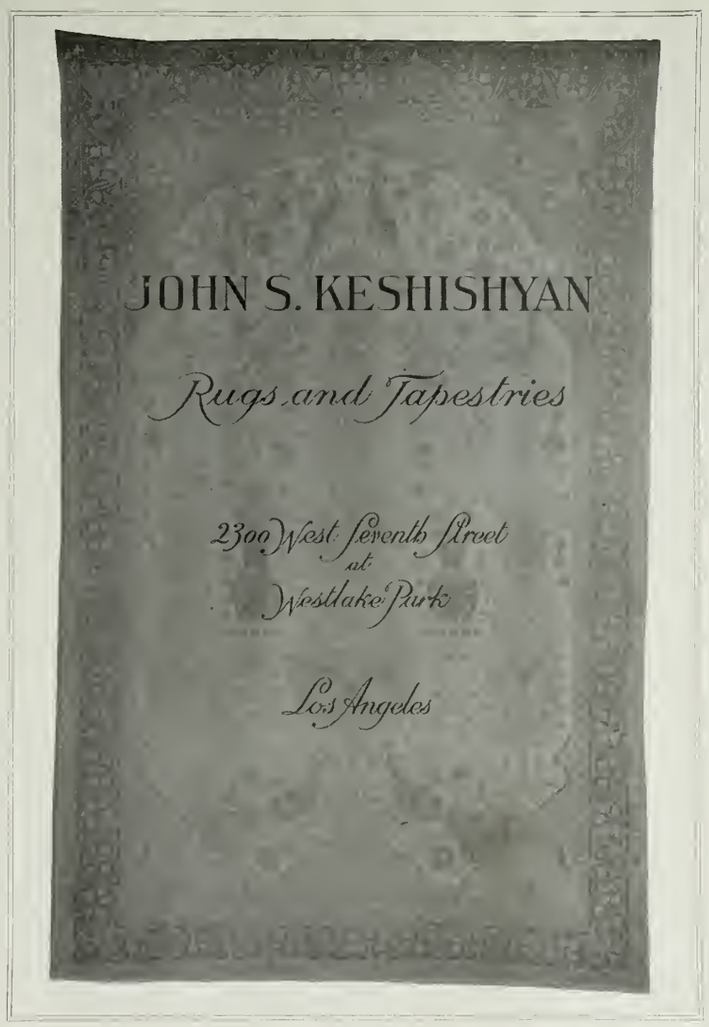
THE Santa Barbara Community Arts Players will open the new community playhouse, The Lobero Theatre, August 4, with the first production outside of New York City of "The Beggar on Horseback," the Marc Connelley and George S. Kaufman satirical comedy. The play will be given for fourteen performances. During the last week of the run of the play all Santa Barbara will join in a commmunity fiesta to last four days, during which the city's old color, life, customs and atmosphere will be revived through pageants, water carnivals, games, dances, processions and public events of all kinds, including a mock bull fight.

ELIA FEODOROVITCH MORGENSTIERN, Russian Scientist, announces Consultations, Psycho- Analysis, Psycho-Graphology, Phrenology, at the Ambassador Hotel, Los Angeles, by appointment.

SOCIETY OF AMERICAN FLORISTS hold their annual meeting in Los Angeles, August 18-20.

THE Tea Room at the Community House, ,5604 de Longprae Ave., Hollywood, is open daily from 12:00 until 5:00. A regular luncheon is served from 12 until 2 p. m., and afternoon tea from 3 to 5 p. m. Members and friends are cordially invited to visit the Tea Room where you will always find delicious food.

UNIVERSITY ORIENT TOURS, James A. B. Scherer, Director, announces change of sailing date to November 6, for the Round the World tour. Address 1912 Green St., San Francisco.



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LOS GATOS:—An extra vacation service has been tried and found worthy in the Public Library here. Additional books may be taken out by patrons of the library in vacation time and kept for any desired period. The only books excepted from this service are the regular "seven-day" books and reference books.

"The library," remarked Librarian Miss Caroline Bailey, "is a city-owned business house for general service to the people of the community. Every man, woman and child living inside the corporate limits of the town is a part owner, responsible for the welfare of the institution, and should be getting interest on his investment. Each of them is entitled to free home use of books from the library (which everyone without restriction has use of in the building whether a card-holder or not)."

PROFESSOR A. B. CLARK of Stanford University, in a most interesting talk before the University Club, almost placed good architecture on the plane of moral duty.

By good architecture, Professor Clark explained, is not meant expensive architecture, necessarily, but house design appropriate to the needs and taste of the residents. He quoted Dr. John Galen Howard, the world-famous architect of the University of California, who said that among the three outstanding examples of great architecture that he had seen were some cottages in remote villages in France, not visited by tourists. The inhabitants, unconscious that they had evolved an architecture, yet built homes so perfectly designed for their use and so free from affectation that the structures possessed a true and thrilling beauty.

Merely copying a tradition is not sufficient, Professor Clark remarked, in commenting on some influences in modern building. The house should contain purpose and show consistency. He illustrated his lecture with a number of interesting slides, showing that there are usually two motives in every good house, one of which should predominate. The predominant one may be either a gable or pair of gables, or it may be the horizontal line of the roof. Many modern bungalows show absolutely no consistency, the builder seemingly changing his mind during the course of construction as to what should be the dominant impression of the house.

A number of slides showed blocks of modern bungalows built merely to sell. In many cases, the construction was relatively expensive, yet the effect was distasteful, and he asserted that a truly artistic house in many instances would be less expensive to build.

FOUR members of the newly created City Planning Commission of Los Gatos, from which much is expected, are members of the University Club, it was pointed out in a letter from President Frank Herbert, read at the meeting held recently.

SARATOGA, California, has just built a beautiful community church; Julia Morgan, architect. In this interesting edifice several denominations worship together or at different hours, learning each others' beliefs and church customs, bnt not interfering with each other.

"Not uniformity, but the spirit of unity, among the churches is desired," said Rev. Roscoe D. Douglass, pastor of the Saratoga Federated church recently, in a powerful sermon.

"We do not want uniformity, for the richness of life is largely dependent upon its diversity. But if there were, among those who hear the name of Christ, the spirit of unity for which He prayed, the conquering power of the church would be irresistible."

BIG BASIN was placed on the summer touring map on Thursday, May 15th. The road is open now from Saratoga to Los Gatos and Santa Cruz.

A large amount of work has been done on the approaches to the park and the road now is in better shape than it ever has been before.

R. H. CHAMBERLAIN of Saratoga returned this week from the Hetch Hetchy excursion of the San Francisco Commonwealth Club, enthusiastic about the project now being carried out by San Francisco.

The Hetch Hetchy project will ultimately furnish 400 million gallons of water daily to four million people in San Francisco and the Bay region, and develop 200,000 hydro-electric horsepower for general use in the district.

RIVERSIDE COUNTY

THE City Board of Directors of Corona hope to get more than $50 per year for concessions at the city park, and are advertising for bids to be submitted before the board meets, July 8, in its next regular meeting.

A communication last night offered $50 for the yearly concession. The board will reserve dates of community interest, such as July 4 and Exposition Day.

ELECTION of Mrs. Irene Anderson of Corona as director, and completion of plans for the annual picnic to be held in Fairmount Park on July 15 were among the important features of a meeting of the poultry department of the Riverside County Farm Bureau last night.

Mrs. Anderson takes the place of J. L. Gwinnup, who has served as director for the past year. She is one of the leading poultrywomen of the southland, her hens having won the farm bureau egg-laying contest a few months ago. She is the first woman to fill the position of director of the poultry department.



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SAN FERNANDO VALLEY

LOOKING toward the development of a popular and comprehensive plan of parks and playgrounds for the San Fernando Valley, J. D. Millar, chairman of the park committee of the Ventura Boulevard Chamber of Commerce, called a conference of Chambers of Commerce and improvement bodies at Encino Country Club in July.

City officials, representatives of all civic bodies in the San Fernando Valley, members of the city and county planning commissions and landscape and park engineers were present at the meeting to outline systems of parks and playgrounds and to aid civic representatives in deciding upon a plan that will "fit San Fernando Valley."

"Now, before the land becomes too valuable," said Mr. Millar, "let us get together and secure these parks for the people." There are forty-seven hundred acres set aside for parks in Los Angeles. Griffith Park has 3700 acres; about 100 acres of that are level or rolling land. The rest is mountainous and can be made irresistibly beautiful.

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SUPERVISOR HENRY W. WRIGHT advises the Van Nuys News that the Board of Supervisors is calling for bids on a $5,000,000 block of the flood control bonds, recently voted hy the people. The sale of this block of bonds will enable the board to begin immediately the much-needed work in the county, including Pacoima dam, as well as inaugurate the new and equally important policy of water conservation. Bids for the honds were to be opened by the board on July 7th.

THE Young Women's Christian Association building in Los Angeles, on Hill street, is being remodeled for hotel purposes. In the lobby will be a wonderfully fine stone fountain, the rock for which comes from the Tujunga Canyon. Richard J. Smith of Tujunga has the contract for this work.

VAN NUYS:—A group of Los Angeles capitalists and business men, together with a representative group of Van Nuys citizens gathered at Kellogg Park, West Calvert and Kester streets, and turned the first shovelful of earth symbolic of the $250,000 corporation which will be known as the Owens Brick Company, manufacturing the highest grade building materials from the clay deposits found on the twenty-acre tract that has been purchased there.

The president of the organization is J. C. Owens, vice-president and general manager of the Owens-Parks Lumber Company of Los Angeles.

IMMEDIATELY after the flower show and June festival, given at the high school on June 13, the homes of Owensmouth were visited and scores given to each in the Home Beautiful Contest.

About one hundred homes had shown a desire to be considered in the contest and have made excellent improvements. Many others have seen their neighbors working and have beautified their place also.

At the Flower show everyone contributed and a committee received the flowers.

One good way found to arrange flowers is to buy a piece of one-fourth inch mesh hardware cloth screen through which the stems may be placed to hold the flowers apart. The piece of screen can be fitted into the top of the can or dish in which the water is placed.

MONTE VISTA VALLEY:—The Sunland Open Air Theater will be ready for its reopening on Saturday night. There has been a little delay due to trouble with the machines and a question about the "juice." But everything has been adjusted satisfactorily to all concerned.

There will be a seven-reel picture, "The Isle of Vanishing Men." A comedy will be shown also. This theater is open air, under the boughs of the great oaks, just across from the Monte Vista State Park.

SCOUT EXECUTIVE DELMAR VON GLAHN plans to spend the greater portion of the present week at the Elizabeth Canyon campsite, getting all last minute details whipped into shape in readiness for the opening on Thursday, July 17, at which time several of the valley troops will start the series of two-week outings.

The retaining dam, which will store up the canyon water for the swimming pool, has been completed and Contractor Halverson's cement crews expect to have the tank finished by the opening day.



THE ARROYO OF PASADENA NORTH OF BROOKSIDE PARK AND SOUTHEAST OF DEVIL'S GATE DAM, WHERE THE MUNICIPAL GOLF LINKS WILL BE BUILT IN THE NEAR FUTURE.

THE Playgrounds of Pasadena, both existing and potential, promise to be unsurpassed.

The Arroyo Seco, a natural park, being developed step by step, abounds with possibilities to the development of which the people of Pasadena are looking forward — in fact plans are already under way for the installation of a wonderful municipal golf course which will provide inexpensive recreation for thousands, profit to the community, and the addition of over a hundred acres of scenic beauty to the numerous parkways already enjoyed by the people of Pasadena and their guests.

The Chamber of Commerce and Civic Association, on behalf of the public-spirited citizens, invites the friends of Pasadena to avail themselves of the facilities provided in Brookside and other parks, and urges our own people to appreciate more fully and to support most liberally Pasadena's development of the great gifts of nature.

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CONTENTS

	PAGE
A STORE IN LOS ANGELES..*Morgan, Walls & Clement, Architects*.....Cover Design *(From a rendering by Norman Kennedy, Mural Painter)*	
A SANTA MONICA GARDEN.....*Dorothea De Meritte Dunlea*	9
MY PERGOLA (Verse) .....*Harriett Crawford Mannheim*	10
LITERARY CALIFORNIA.....*Mrs. W. C. Morrow*	11
THE SAN DIEGO LETTER.....*Hazel Boyer*	12
CALIFORNIANS ABROAD	14
COLLEGES AND COMMUNITY DRAMA.....	15
THE DAWES REPORT.....*Paul Perigord*	16
SOUTHLAND OPINION 16-17	
TOWN AND COUNTRY CLUBS AND FUNCTIONS....*Ellen Leech*	18-19
THE BULLETIN OF THE ARCHITECTURAL CLUB.....	20
SOME DUPLEX INDUSTRIAL HOMES.....*C. A. Edsall*	23
THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA.....	24
THE SURF AND SAND CLUB, MYRON HUNT, ARCHITECT.....	25
THE QUEST FOR BEACH STONES.....*Mary E. Buxton*	29
THE DEPTHS OF THE UNIVERSE (Review)....*Frederick H. Searcs*	26
RECENT BOOKS—Reviews.....*Louise Morgrage*	27
THE ASSISTANCE LEAGUE BULLETIN.....	28
A PRINT LOVER'S GALLERY IN A GARDEN....*Margaret St. John*	29
PREFERRED STOCKS.....*Burtis C. Rogers*	30

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CALIFORNIA SOUTHLAND
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LIGHT AND SHADE IN A SANTA MONICA GARDEN

By DOROTHEA DE MERITTE DUNLEA

THE cheery splash of sunlight, the restful quiet of shadows, the peace of moonlight—the effect upon landscape is undeniably enchanting. Scott expressed this idea of beauty enhanced by changing lights, in the lines—

"If thou wouldst view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day
Gild but to flout the ruins gray"—

Here it was moonlight that completed the artistry of an ancient pile, but bright sunlight, in some other scenes, is equally fascinating.

How fortunate that this charm of lights and shades is something which one can always have to give atmosphere and individuality to a scene. It is a constantly beautiful element, varying with each hour, from the sunlight of day to the moonlight of night. And in landscaping any place, be it large or small, it is to be valued for it makes wondrous many a setting about house and grounds.

Recognized as an artistic asset, it has been splendidly handled as a feature in the grounds of the beautiful Stokes place, at Santa Monica, California. This estate at Brentwood, overlooking Santa Monica Bay, has four acres of lawn, flowers and orchard; and in each part of the grounds, light and shade create a fairyland.

The main approach to the house (illustration 1) dignified and formal, is made at the same time inviting and hospitable, by the openness of the architectural and planting scheme, which admits the sunshine. And it is the sunlight on the bricked walk that brings out in detail the beauty of the paving, it is sunlight that makes the pansies smile a gay welcome in the beds set in the walk; and it is the warmth of the sunlight that brings out the delicate pink hue of the walls of the house itself.

Shadow, in contrast, emphasizs the genereous width of each step that leads to the piazza, and Italian Cypress, planted to flank the walk, add to the picture silhouetted against the house. The potted yucca plants atop the entrance posts give a lighter note and a plume of the Cocos palm glimpsed in its feathery grace has been rightly placed to blend with the soft light that plays about the entrance, seeming to soften any coldness that might be suggested by plaster or stone. Black accacias, with their sombre foliage complete the study of lights and shades illustrating the worth of contrast to bring out all the subtle points of beauty both in dwelling and grounds.

Sunlight mellow, yet giving a more sombre and thoughtful atmosphere, is to be found in a corner of the garden where pepper trees offer shade for the enjoyment of this grassy plot. (Illustration 2).



SHADOWS AND SUNLIGHT ON THE STEPS AND FORMAL GARDEN. MAIN APPROACH TO THE HOUSE. ESTATE OF J. O. STOKES, BRENTWOOD, SANTA MONICA. JOHN PARKINSON, LOS ANGELES, ARCHITECT. A. E. HANSEN, KEW GARDENS, LANDSCAPIST.

Tree ferns to catch the full light of day are a feature here, and rockwork, half hidden with woodsy planting is admirable in such a shadowed location. The informal planting scheme in this soft light makes this place indeed attractive and plants that blend with the shadows have been nicely chosen. Indeed this place suggests the peace of twilight.

The orchard on this estate spells beauty in still another way, for such trees as the lemon, orange, lime, avocado and apricot have been planted together where the full glory of sunshine will bring out the beauty of their foliage blending it into a wondrous pattern.

And this fine feeling for the value of light and shade, sunlight and shadow, with its contrasts, is worthy of consideration, for it can be used with pleasing effect in the park of the vast country place, or in the wee sma' cottage yard. In the planting scheme it is to be reckoned with, vines planted to silhouette against a wall, trees set to shadow a pool, shrubs grouped to filter sunshine on the lawn. Then as each hour of the day passes, one has the never-ending joy of seeing each part of the garden change in its beauty, to create new forms, and effects, as light and shade spell their enchantment.

MY PERGOLA

By HARRIETT CRAWFORD MANNHEIM

Speaking of brown—has anyone seen—
Oh! I wonder, has anyone seen
The silky brown buds of the purple wisteria
Waiting to burst at a touch into bloom?
There on the pergola, under my window!
The red ragged-robins so flauntingly reaching up with their greeting?
And arched over all, long sprays of pink roses.
Such spiey pink roses!

And, speaking of jays—oh, what excellent taste!
To choose such a bower for building a nest.
For the brown on their collars just matches the brown of the lovely fat buds,
And the birds all day long
Streak in and streak out with swift flushes of blue,
A medley undreamed of, in color and hue!

OUR SAN DIEGO LETTER

By HAZEL BOYER

THE city of San Diego has played the role of hostess all summer. With gracious concern for the comfort of her guests she has received and proudly shown her points of beauty to very many conventions, special parties and tourists. Numerous published letters prove that she has surprised and deeply impressed them with her comfort and her charm.

This summer season finds our lovely city dressed in robes of royalty; a purple haze enfolds her contours. The central ornament of her garment is a be-jewelled park of 1400 acres, the workmanship of which reveals expert feats of architecture and landscape gardening. About her shoulders is gracefully draped an amethyst veil which takes its lines and folds from mountain peaks. Deep sapphire is the borders of her skirts designed with white sails. One great protecting arm extends ten miles out between the ocean and the bay—beautiful Point Loma. There the light-house greets the incoming ships; there the sterner means of protection for the harbor is provided, and there is peace and quiet and a view that makes it the mecca of motorists. All San Diegans love to watch the full moon rise from behind the mountains and send its path of light across the waters of the bay; 'tis then from Point Loma, that the city looks like a brilliant crown of jewels encircling the bay.

The mother city extends her other arm around the south-east side of the bay, where the gardens and orchards make fragrant the air and commercial institutions border the water.

The August program for entertaining is the most impressive of the season. One feature which will undoubtedly bring hundreds of visitors is the Pacific Coast Championship Regatta of the Pacific Coast Yachting Association in combination with the fourth annual regatta of the Southern California Yachting Association, to be celebrated August 10th to 17th. The number of entries now ranges toward the hundred mark, it is expected that practically every pleasure craft on the Pacific Coast will anchor in San Diego Harbor during that week. The Pacific Coast Yachting Association is celebrating its first birthday, having been organized last year largely through the efforts of Dr. Albert Soiland of Los Angeles. It incorporates the yachting associations of Seattle, San Francisco, and the Southern California Association. The latter is composed of the Yacht Clubs of Santa Barbara, Los Angeles, Newport, Balboa and San Diego.

The Junior Chamber of Commerce have entered enthusiastically into the arrangements. Not since exposition days has an event been



ALONG THE WIDE SPACES OF THE GARDEN WALL THE PEPPER TREES CAST THEIR GRACEFUL SHADOWS AND SUNLIGHT FLECKS THE GRASS.

planned here with such care for details. Not only will the Harbor of the Sun be made gay but the entire city will be in holiday attire.

The week's festivities will open with the annual Silver-gate Channel Swim and the Pacific Coast Swimming Championship. One day is to be set aside for a carnival which will include a parade, athletic events in the stadium, trips to the historical monuments of the city and in the evening will be a masque-ball in the Plaza de Panama in Balboa Park. Every one is interested to see who may become the defending champion of the famous Sir Thomas Lipton Cup and the other trophies offered.

Then come the two golf events at Coronado: the A. B. Spreckels Golf Cup Tournament to be held August 16th and 17th and the Coronado Summer Championship August 18th to 22nd.

The late A. B. Spreckels, of San Francisco, who not only loved sports but was ever ready to give financial encouragement to them, had done so much for polo in Coronado that he was asked to lend his interest to golf. He then arranged to offer the A. B. Spreckels Golf Cup with the special request that the trophy be played for once only, instead of being an annual championship cup which might take years to win or never be won outright. He preferred that it be an Annual Championship Cup rather than a challenge cup.

He selected a beautiful design. A punch bowl 18 inches high, including the base, and 23 inches in diameter. The handles to be formed by two mermaids of graceful design. Etched on the side of the bowl is a view of one of the putting greens at Coronado, with players and caddies, and Point Loma in the background.

San Diego has just participated, with great enthusiasm, in a Twelve-Day Music Festival, the second annual occasion of this kind. The programs were given in Balboa Park, some were at the Civic Auditorium and many at the great out-of-door organ of which she is so justly proud. This festival was a happy affair,—a time when those who are fortunate to be able to give music to the world, might fraternize and when those who love music might have all they could want. It has been estimated that 38,000 persons attended, while 737 different people appeared on the program; some in the bands, in choruses, smaller groups and soloists.

La Jolla by the Sea, one of San Diego's choicest resorts, is showing signs of waking up and becoming a modern little city. This

(Continued on Page 27)



VIEW OF SAN FRANCISCO AND THE BAY FROM THE HILLS. PHOTOGRAPH BY COURTESY OF CALIFORNIANS, INCORPORATED.

LITERARY CALIFORNIA

By MRS. W. C. MORROW

THERE is room to quote but two verses from Ina Donna Coolbrith's beautiful poem, "Russian Hill," where she resided after her home had been destroyed in 1906:

"Night and the hill to me!
Silence, no sound that jars;
Above, of stars a sea;
Below, a sea of stars!

Peace that no shadow mars!
Night and the hill to me!
Below, a sea of stars!
Above, of stars a sea!"

These lines seem peculiarly fitting at this time, for only a few days ago an "Argosy" from afar sailed through the Golden Gate into the friendly harbor of San Francisco. The British Fleet, headed by the flagship *Hood*—the largest battleship in the world, sailed magnificently and gracefully past Fort Scott, The Presidio of San Francisco, Fort Mason, Alcatraz and thence on to "Battleship Row." Providence vouchsafed a sky of turquoise, balmy air, unclouded sunshine; and a vast throng of watchers on the heights of the welcoming city. Big guns boomed a salute and from the *Hood* bigger guns responded. The long vigil of the crowd was not rewarded until late afternoon, but all day long fussy litte tugs darted about on the water, and bay was alive with every variety of craft, while high in the cerulean sky hovered the pilots of the air ready to drop flowers and the key of the city on the flagship. Curving gracefully still higher in the blue vault dipped and circled the gulls, their white wings glinting in the sunshine, their raucous cries aiding in the general welcoming noise.

Among those who waited was Louis Leon DeJean, a young, gifted, handsome Californian, whose poems have won him the sobriquet, "The Robert Service of the Air." Mr. DeJean has dedicated his pretty little volume of verse "to the Unsung Dead of the Air Service." Mr. DeJean enlisted in the Canadian Army in July, 1916, and in 1917 he was transferred to the Royal Flying Corps and was commissioned a second lieutenant as Flying Officer by His Royal Highness, King George of England. Mr. DeJean's neatly framed commission hangs in his Mill Valley home, and proclaims him an honored member of the British Royal Air Force. It is unique in its wording and is an interesting and valuable document. It has a distinct personal touch from the King. Mr. DeJean's machine, a one-man pursuit plane, crashed at Eastbourne on the English Channel, in August, 1918, and Mr. DeJean was dangerously wounded. Seven major fractures and concussion confined him in the hospital for eleven months, and placed him on the permanently disabled list. The author has dedicated his poems to "The Unsung Dead of the Air Service," not because of the part they played in the Great War, but because they were the pioneers in a great achievement—the conquest of the air. The book is daintily bound in blue with the title in pure white letters with an aeroplane looping the air. Most of the poems are poignant with feeling and dealing with the uncertainty of flying:

"I used to sit at morning meal
And look across the table at
The other fellows where they sat,
And guess whose fate that day would seal."

Mr. DeJean has written the music to a number of his poems: "Speed," "Dangerous," "When East Went West," "Out of the Skies," and "The Airplane Song." "Out of the Skies" was dedicated to

Lieutenant R. L. Maugham, the "sun-racer," who made the one-day transcontinental flight recently. Mr. DeJean represented the National Air Races at St. Louis last autumn and also lectured on aviation throughout the Middle West. Miss Estelle Phillips has written some of the music to Mr. DeJean's poems. She lives in Berkeley.

"The Golconda Bonanza," by Mr. Jerome Hart, former editor of the San Francisco *Argonaut*, is a graphic recital of the early days of California, when fortunes were made and lost in a day. The novel transports one from the sordid mining camps to the city by the sea, San Francisco, where elegantly gowned women and well groomed men met in the golden halls of pleasure. The exciting narrative carries one from the magnificent Sierras to the peaceful Pacific, and stock gambling, beautiful and good women—women also of doubtful reputation, but of great beauty and charm—meet the cavaliers, the gamblers, the stock-brokers and the society of the day. The story is full of dramatic surprises and is written in a fluent and easy style. It compels with its interest and lures the reader with its historical value.

The California Literature Society met in June at the country home of Mrs. H. J. Webster at Ross. Mrs. Webster is a niece of Phillip Verrill Mighels, who died some years ago. An informal picnic luncheon was served and then the usual interesting programme followed. The day being coincident with the Memorial Service that the San Jose Poetry Club held for Mr. Clarence Urmy, tributes were paid to the "Troubadour," Mrs. Morrow giving personal reminiscences of him. As the aim and purpose of the California Literature Society is to perpetuate and keep ablaze the flame of love and appreciation of California's gifted literary people, Mr. Urmy's name, as well as those of others, will never be forgotten. On Thursday evening, June 19, Mrs. Morrow also paid a tribute to Mr. Urmy at the Sequoia Club's gathering. This was done at the request of the president, Mr. Harr Wagner, who is a literary man, and whose wife, the gifted Madge Morris Wagner, joined the immortals but a short time ago. Mrs. Wagner was once a resident of San Jose, and it was a delicate bit of thoughtfulness on Mr. Wagner's part that Mr. Urmy should be remembered and honored by him. Mr. Wagner is always ready to assist and forward talent. Mr. Chester Rowell was the speaker at the Sequoia Club on that occasion and gave an interesting talk on his travels in the Far East.

The San Francisco *Argonaut* has changed hands. A Los Angeles man is the purchaser.

San Francisco has had a number of distinguished visitors lately. Professor Irving Fisher of Yale has been here conferring with other savants. Countess Irene Roubilant, from Italy, has been feted and has taken part in many public affairs. Countess Lydia Maltzeva, whose estates and jewels were confiscated by the Russian Government, is here with her husband. She managed to hide a magnificent flexible diamond bracelet for a few days, but it was finally forcibly taken and she was incarcerated. Later, they escaped to China and from thence to San Francisco. She was given a monster benefit concert by the Russian Colony recently, and she and her accompanist, M. Leo Schorr, received an ovation of great magnitude. Countess Maltzeva is a petite Titian blonde and has personal magnetism and charm as well as a wonderful voice. She is a dramatic soprano and sang in The Moscow National Opera Company. She has a voice of rare sweetness and power, and there is a tragic note in her most brilliant renditions. She possesses a remarkable range and tremendous applause greeted every song. Miss Gladys Unger, of London, is visiting in her birthplace, San Francisco, for the first time in many years. She is the daughter of the late Frank Unger, *bon vivant* and a popular member of The Bohemian Club, and Minnie Buchanan, a writer, who after her divorce from Mr. Unger, married Jules Goodman, an artist. Miss Unger is a successful playright, and is the author of "The Goldfish" now being played in a motion picture house. Miss Unger is being entertained extensively at Burlingame and other places down the Peninsula. Miss Unger is the author of a number of plays, "The Were Wolf," and an adaption of Bernstein's "Judith."

Nance O'Neil is also visiting the scene of her early triumphs.

Judge W. W. Morrow was eighty-one the fifteenth of July, and his son William Hulburt Morrow and Mrs. Morrow gave him a birthday dinner at which were present his eldest daughter, Mrs. Augustus Fechteler, her son, Lieutenant William Fechteler, U. S. N., who was sent to San Francisco to represent the U. S. Navy when the British Squadron came, and her son-in-law Commander Herbert Kayes and his wife came up from Coronado to the affair. Miss Amy Fechteler, and Mr. and Mrs. Harold Mann, Mr. W. H. Morrow's son-in-law and daughter were also present. Colonel Fechteler died several years ago and Eleanor Morrow, the youngest daughter, the wife of Colonel Harry Roosevelt, lives in Paris.



George Haight

Mrs. Hartigan, who was Miss Margaret Thompson, and Captain Hartigan are visiting Mr. and Mrs. Charles G. Norris at the Norris ranch near Saratoga. They motored to Del Monte recently.

Mr. Charles Caldwell Dobie has a story in the current Harper.

Mr. Jerome Hart's novel was illustrated and embellished by over twenty headpieces, decorations and ornaments at the heads of chapters. Two crayon sketches by Virgil Nahl; Jules Tavernier and Joseph D. Strong, also assisted in the pictures.



Photograph by Harold Parker

THE STREETS OF PASADENA AS DESIGNED BY MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

SOME PASADENA SHOPS WITH AWNINGS AND ARCADES

Right: An arcaded building on Colorado Street. Cool in summer and protected in the rainy season.



Harold Parker

Left, on opposite page: The handsome office building of Marston, Van Pelt and Maybury, architects, with stores below.



George Haight

Above: Another form of the arcaded shop front on Colorado Street.

ROCK PLANTS FOR THE CANYON

By ALLISON WOODMAN

THE rocky cliff or bank, if not too steep or too inpenetrable to roots of plants, presents unparalleled opportunities for creating beautiful landscape effects. The crevices between the rocks usually contain rock fragments of a gritty nature, especially favorable to the development of rock plants. Highly colored and beautifully veined rock affords a fitting background for special kinds of upright plants, and a means through which low, creeping rock plants can best display their foliage and flowers.

Rock plants may be easily grown on the sides of a cliff in which there are deep fissures or smaller crevices which can be easily converted into soil pockets. Ordinary garden loan can be mixed with the gritty rock materials and placed in the prepared soil pockets to enable the plants to gain a foothold; an occasional sprinkling of bone meal will be found to be beneficial. A few rock plants require special soil mediums, or special exposures, determined largely by the natural conditions under which they grow.

Although there are a number of rock plants which are quite drought-resistant and sun-loving, some system of watering overhead during the dry summer months will frequently be found necessary. The problem has been

(Continued on Page 22)

Left, on opposite page: A corner on Pasadena's main business street.



George Haight

Right: Little shops on Los Robles Street. The English style is very appropriate to this town, settled entirely by English Colonials and without a trace of Spanish history.



A DELIGHTFULLY UNIQUE METHOD OF ENTERTAINING! A SURFING TEA PARTY AT THE OUTRIGGER CLUB AT WAIKIKI FOR MR. DOWLING OF SOUTHERN CALIFORNIA.



MR. GOODKNIGHT, A HOSPITABLE RESIDENT OF HONOLULU, WITH HIS GUESTS, DR. AND MRS. JOHNSTON AND THEIR DAUGHTER LILLIS, OF ANAHEIM, ON THE LAWN AT THE WATER'S EDGE AT DIAMOND HEAD.

HOSPITABLE HAWAII AND HER CALIFORNIA GUESTS

WHILE the trip to Honolulu has been hitherto a comparatively easy affair to arrange, the return has been another matter, due to ships from San Francisco stopping there and then continuing on the way around the world. Now that facilities for transportation in both directions are improving this difficulty is being removed; ignorance alone will keep people from going to one of the most delightful spots in the world for rest and recreation.

The scenery in these islands is magnificent as well as varied to an astonishing degree. You can practically select any kind of view you wish and gaze upon it to your heart's content. One of the grandest sights on the island of Oahu is the Pali, the only pass between the windward and the leeward side of the island; it is also the one inhospitable spot on the Hawaiian Islands, because while you are admiring the grandeur of the view or meditating on its historical associations the terrible wind rushing through the draw may knock you flat.

Equally varied is the climate. Generally speaking the temperature remains at the point where you are neither too hot nor too cold. If you like it a little cooler, just ascend a mountain; as you go up, the thermometer will go down. If you happen to be doing this on the slopes of Manuna Loa or Mauna Kea on the island of Hawaii you can keep right on till you reach snow fields nearly 14,000 feet above the sea. In addition to the satisfaction of finding your particular brand of temperature you will have the pleasure of watching the flora and vegetation change from tropical verdure at the bottom of the mountain through the temperate climes to that of colder regions at the top.

The sole aim in life of the resident of Honolulu seems to be to offer hospitality and entertainment to the visiting stranger, all other occupations are taboo. Apparently he loves doing it. Visitors who like social affairs can revel in them. A succession of luncheons, teas, dinners and dances follow swiftly one after the other, taking place for the most part on the lanai, that is the porches of the houses. There shaded by lovely flowering shrubs, cooled by gently wafting breezes, you eat delicious food and listen to the chatter of interesting people who have been everywhere in the world. For everybody is a globe trotter.



THE NUAUNU PALI.

The presence of an unusually large army post and the naval station at Pearl Harbor goes far towards making these festivities so attractive. At the popular and crowded dances upon the large porch of the Moana the uniforms of the army and naval officers mingle with the light summery gowns of the ladies. There are really not enough hours in the twenty-four to allow one to attend all these fascinating parties. One has to sleep more than usual too, unfortunately because the soft air acts like a drug upon one's senses. If it's rest you seek, beware of letters of introduction, one will prove fatal.

Of course you are not able to skate or ski unless you choose for your abiding place the tops of Loa or Kea in Hawaii, but you can stay in the water all day and swim. If you are expert enough you can ride the huge breakers on surf-boards a mile from shore and continue all the way in; or do the same thing in the out-rigger canoes. One watches in fascination the natives sporting thus in the water.

It is not too hot for either tennis or polo, games of which at certain seasons are played with crack teams from the army. You may like walking. In a place offering such variety, it is easy to think up places still unexplored and merry groups of young people are constantly going off on excursions for this purpose. Again there are so many sporting events that there is not time enough to include them all and heaven help you if you like both society and sports.

One could spend a lifetime exhausting the possibilities of one island, and there are five, each one different. The most gorgeous spectacle of nature, of course is the volcano, the only "tame one in captivity", which recently broke out of bounds and grew most savage. It is on Hawaii, the largest island in the group, and for the most part still very primitive, so that exploring it has unlimited charms. You could put in a lot of time studying this natural phenomenon. There is an observatory there for this very purpose. The trip alone to Hawaii and through the wild growth to the Volcano House would be considered somewhat of a sight; but add to it the ability to look into this yawning chasm in the earth with its glowing lava, and it surely is an experience.



MRS. HOWARD DUDLEY, MRS. JAMES MARTIN OF LOS ANGELES AND MRS. FERGUS BAILEY OF PASADENA, ON THEIR ARRIVAL HOME, LOOKING NOT QUITE AS HAPPY AS THEY APPEAR TO BE IN THE OTHER, HONOLULU PICTURES.



REGINALD A. DALY, HARVARD UNIVERSITY, INTERNATIONALLY KNOWN GEOLOGIST.



HERBERT REYNOLDS KNIFFIN, DIRECTOR OF ART AT THE ETHICAL CULTURE SCHOOL IN NEW YORK CITY.



WALTER B. PILLSBURY, PH.D., PROFESSOR OF PSYCHOLOGY AND DIRECTOR OF THE PSYCHOLOGICAL LABORATORY, UNIVERSITY OF MICHIGAN.

SOUTHLAND COLLEGES AND COMMUNITY DRAMA

THE Summer Session in Los Angeles of the University of California, June 28 to August 9, was made particularly interesting in this, the seventh season, by the arrangement of a series of lectures of popular interest in Art, Literature, Music, and Science. The lectures in the Outlines of General Science included thirty lectures, five on each of the six basic sciences, delivered by men of international repute. The list included Physics by David Locke Webster, Chemistry by Gilbert Lewis, Astronomy by Frederick Seares, Anthropology by Grafton Smith, Geology by Reginald Daly, and Biology by Loye Miller.

While the Summer Session has long ceased to be an experiment, it is now fully endorsed as an educational force, and is attended by teachers and students alike. Of especial value to teachers were the two courses in psychology, given by Walter B. Pillsbury, the psychology of social groups and elementary general psychology.

The lectures on Art Appreciation and Art History by Herbert Reynolds Kniffin, emphasized the necessity for an established standard for critical judgment, which can only come from a dispassionate survey of the arts from the earliest times.

CORRECTION BY BENJAMIN C. BROWN

IN a recent number of the SOUTHLAND, I gave a short history of art in southern California. In mentioning those who had contributed to the cause of art, I inadvertently omitted the name of Wallace L. DeWolf of Pasadena and Chicago, who has given a very fine collection of etchings to the Los Angeles Museum, Exposition Park. This comprises rare examples by Whistler Zorn, Seymour Haden and many other notable etchers, and is a valuable addition to the art treasures of the museum. Although at present available for study only by request, the curator of the museum looks forward to having a suitable place for displaying them, in a part of the new wing now in process of erection. Mr. DeWolf is always in the van when it comes to encouraging art projects, having given generously to the Chicago Art Institute, and so it is no surprise to find his name among the trustees of the proposed Pasadena Art Institute.



STUDENTS OF THE DRAMA, THEOSOPHICAL UNIVERSITY, POINT LOMA, PRESENTED THE GREEK DRAMA, "THE EUMENIDES," WITH UNUSUAL BEAUTY.

SOUTHLAND

Studying Experts

AT PACIFIC PALISADES, interesting lectures are accessible for those who want to combine camping with culture. A fifteen minutes in the library during one lecture gives an idea of the difference between the ordinary, superficial jazz of Chautauqua entertainments as we have known them in southern California and the deeper interest shown at Pacific Palisades where experts in various lines are talking on subjects with which they are familiar through actual research work and personal contact.

Intimate association through these lectures with such experts as Edward T. Devine, of New York City; Professor Charles E. Martin, University of California; John Smallman, Director of Los Angeles Oratorio Society and Capt. Paul Perigord of the Economics Department California Institute of Technology, refreshes the mind and makes vacation a rest from drudgery and an inspiration as well. The last fifteen minutes of Captain Perigord's lecture on "The Recovery of Austria" gave an example of the actual information gained here; for intellectual gain is the real test of any summer school lecture or university extension work among grown-ups.

Austria contains many highly skilled people, Captain Perigord told us. It would be a distinct loss to the world if the fine service of these experts and their extensive organization through which Vienna puts us in communication with all the new republics on her boundaries, were lost.

Then he showed us how Austria was saved by the League of Nations. None of the nations asked to rescue Austria could do it; their own burdens were too great, their sister nations were too suspicious of any attempt in that direction. Therefore none but an international organization could bring salvation to this war-wrecked country. Austria's financial organization could not make ends meet. Her government was too expensive, her income from taxes would not cover the cost of government. Two conditions must be met before the bankers of other countries could lend money to Austria enabling her to square up the budget and start afresh:—the debts she owed to foreign nations must be deferred until she could recover, and the permanence of her government must be guaranteed. Thanks to the League of Nations these conditions were established and Austria rapidly put on the road to recovery. Now her budget is balanced, she is resuming a position of influence and prestige in central Europe and that which was the darkest spot in Europe is now one of the brightest.

If the League has done nothing else since its birth for the stability of Europe and the peace of the world it would have justified its existence.

The King is Dead—Long Live the King

THE San Francisco Argonaut has been bought by Samuel Travers Clover and combined with his latest venture, The Los Angeles Saturday Night. This weekly newspaper was implanted in Los Angeles about four years ago, by the Detroit Saturday Night staff, as a pictured appeal to the masses of working people supposed to inhabit what was then a tourist town just beginning to find itself in industry. By methods known to expert promoters of publications, The Los Angeles Saturday Night was broadcasted over the city and surrounding territory; but as one shrewd recipient of its bounty remarked at the time, "It filled no long-felt want." Mr. Clover, with his keen insight and trained sense of journalistic opportunity, picked it up from the street and made it much more like the old Los Angeles Graphic before the war. Dropping most of the pictures and changing the format to its present style, he injected into this popular newspaper form somewhat of that scholarly editorial acumen which had been entirely absent from Los Angeles since he left the Graphic to be submerged by the war, and published a newspaper in the old South.

Welcome as Mr. Clover's return to such position of influence in Los Angeles was to his many personal friends and "gentle readers," the evident lack of good support for such a brilliant star on the journalistic stage made our dearth of literary attainment in Los Angeles glaringly apparent and showed us for what we are, a postal-card community which left its books behind in New England when as pioneers or tourists it dragged itself across the continent during three or four generations of pioneering.

Overwhelmingly devoted to the physical things of life, Los Angeles has little time to read. Her book lovers are few; her books largely second-hand ones dropped by tired tourists, and her one bookstore reminds us of Life's picture of chorus girls making their Christmas list. "Let's get Sadie a book," said one. "Oh, no; Sadie has a book," said another, "let's get her something else.

In taking up that remnant of the vigorous old Argonaut which had survived earthquake, fire and soul-destroying war-times, Mr. Clover audaciously combined the physical robustness of the new South with the soul of San Francisco. That is, he will have done so if he has caught that subtle soul. San Francisco alone can be judge of this question. The physical appearance of the paper is the same only on the title page; and even here that familiar face has lost a subtle something which gave it a mature, established dignity.

Inside, the old familiar make up is replaced by rampant Los Angeles, bob-haired and short-skirted, going through the gestures incident upon the stately trains and graceful days of long ago.

San Francisco is rightly said to know how to do things well, because she has learned to study world products intently and to take infinite pains in editing her efforts.

There may have been poor make-up or typographical mistakes in the old Argonaut, but fifty years of grateful, loving reading of its welcome weekly appearance never discovered them. In fine print, the concentrated essence of its pages has been a source of pleasure during the life time of California's first native American sons and daughters, now passing to leave the second generation of Californians to raise a new standard of taste.

To those of us who grew up in San Francisco under the leadership of the best writers and educated critics of drama, music, art and books as concentrated in the closely packed pages of The San Francisco Argonaut, its gradual withering has been cause for a more intense loyalty to the form. Now that that is gone, and it is no longer the essence of the city in its strongest, finest phases, wanderers all over the earth who love that fascinating, friendly town will miss its weekly visits bringing old, familiar names and intimate side lights and flashing glimpses of the life about The Bay.

"Except a grain of wheat fall into the ground and die," St. John tells us, "it abideth alone; but if it die, it bringeth forth much fruit." The Argonaut, as seed, has fallen on fertile soil in California. No longer could so vital a force in the state ignore the Southland colony of new arrivals as a mass and mention only the older families who there founded California. Yet if its high ideals of social life and careful chaperonage of its pages passes also, we shall have lost the finer side of San Francisco's old traditions cultivated by the Argonaut as our inheritance from F. F. V's., New York's four hundred, and New England's University men who lived and wrote there at the time when Frank Pixley founded it and when Jerome A. Hart instituted "that perfection which made The Argonaut celebrated at home and abroad."

In his opening number, Mr. Clover pledges the strong traditions of the Argonaut; and there is no one in the southern part of the state more equal to the task of planting them in Los Angeles. For many years this man alone has encouraged and cultivated the tiny plant of literary skill overlooked or overworked by an energetic, commercially minded community. His opportunity to gather up the scattered pearls of art in all its phases in this prolific land of California is limited only by his keen judgment and dis-

OPINION

criminating taste in the selection of what is fit for world consumption—for The Argonaut was the voice of California's finest, deepest moods, and has made its bow to every civilized center of the English-speaking world.

The Dawes Report

IN THAT remarkable document which is going down in history under the name of the Dawes report one hardly knows what to admire most, whether its sound economics or its exceptional statesmanship.

We are all at this hour fairly familiar with the provisions of the report. The appeal to the German people may be thus interpreted: "The world cannot recover its economic balance unless the question of reparations is settled once for all. We know it can be settled. You are able to pay enough to meet the essential requirements of justice and fair play which will become less severe as you give us more convincing evidences of your good will.

"Thus far you have not been able to pay because you have been caught in a vicious circle and that largely through your own fault. You could not create a surplus for reparations payments because of the constant depreciation of your currency which rendered impossible the balancing of your budget.

"To that demoralizing depreciation several causes have contributed but you Germans never took the heroic measures which might have brought relief. You failed to collect adequate taxes. You neglected to practice or enforce economy, and hence you courted bankruptcy.

"The penalties you thereby called upon you added further to the financial and political chaos until the situation appeared well nigh hopeless.

"This then is what we propose to do. We shall extend you a loan which will stabilize your currency—thereby giving you the opportunity to balance your budget if you adopt a vigorous policy of adequate taxation. We know that within two years your budget should show a considerable surplus. Moreover two other sources of income are available. Your national railways and your vast industrial plant. Both can now be operated under the most favorable conditions in their history as their indebtedness has been practically canceled during the period of inflation."

Such is a brief outline of that plan which the whole world has declared just and practical. All that can be said regarding its technical features has no doubt been said already, what we would like to emphasize here is the psychological insight that it reveals.

We have often heard it said that the Germans owed most of their misfortune to poor psychology. General Dawes and his colleagues have shown themselves masters of that science.

It seems as though the conclusion had been lately forced upon us that the world could not make Germany pay, any more than it could make France go unpaid.

It is exceedingly difficult and dangerous to coerce, with a sort of economic servitude, a strong, proud, patriotic nation of sixty millions of people. One risks, in the attempt, bringing about conditions of strife, of unrest, of resentment which will ultimately defeat the initial purpose, and cause a greater ruin than a general cancellation of war indebtedness would have involved. It was therefore necessary to weigh Germany's good will and to enlist her sincere co-operation.

This the Dawes committee has endeavored to accomplish with consummate skill. We may easily prove that by recalling a few of the characteristic features which will ever single out this document as one of the finest examples of statesmanship. We submit the following: 1—The allies are not seeking the ruin or an economic exploitation of Germany. A prosperous Germany is necessary to the world but the bankruptcy of the allies would be no boon to Germany. 2—The political and economic integrity of Germany shall be restored. 3—The allies shall not interfere with problems of domestic administration, except as explicitly provided and agreed upon in treaties. 4—The rate of taxation shall not be higher in Germany than in the allied countries. 5—The annual quota to be paid as reparations shall be all inclusive, not variable, no matter what reasons may seem to demand a further addition to it. 6—That annual quota shall be so determined that the genuine requirements of Germany shall first be met and her economic activity assured. 7—A reasonable share of the profits of the economic effort of Germany shall be left to her so that her people may have an adequate stimulus to production. 8—The reparations payments shall not initiate a lowering of the standard of life of the workers.

Briefly, nothing has been omitted in the report which might win Germany to its acceptance. The appeal is so sincere and so convincing in manner, so firm and still so conciliating in spirit that it precludes any argument.

Germany cannot but comply with it. If she dares refuse, the alternative is ruin. For if Germany refuses to comply, France has the power to prevent her economic recovery and will undoubtedly do so. Naturally, the ruin of Germany will also entail that of France. But the ruin of Germany will be more complete than that of France, for the ruin of France will be fiscal, that of Germany will be economic.

The Dawes report is the sanest way out of that impasse. It will settle the reparations problem with the minimum of friction and the maximum of well being.

We may well be proud that the United States should have made a contribution which reveals not only business insight but the highest type of statesmanship, and proud also that among the distinguished builders of that monument there is one, and not the least of them, who is very close to us Californians, Henry M. Robinson.

PAUL PERIGORD

An Expert's Opinion

THE following report printed in the Pasadena Star-News is a succinct condensation of an expert's advice. Mr. Henry Robinson's approval of Mr. Mowrer's course in international relations should set educational forces at work:

Urging that Americans acquire a more thorough knowledge of international affairs, Henry M. Robinson of Pasadena, banker and financial expert, delivered the principal address Thursday night at the convention of the National Association of Life Underwriters, held at the Biltmore Hotel, Los Angeles.

"The Importance of a Correct International Viewpoint" was the subject assigned to Mr. Robinson, member of the second committee of the Dawes Reparation Commission. As all members of this commission are pledged not to discuss the findings of this commission until its work is completed, Mr. Robinson spoke in generalities only.

Mr. Robinson stressed the thought that if American leaders are to be able to act intelligently on matters of international importance, they must be equipped to gain accurate insight into international relations.

"All of the important nations of the world today are essentially democracies," stated Mr. Robinson. "These democracies have taken into their own hands and propose to supervise and direct the decisions relating to foreign relations, whether the questions involved are economic or political.

"If democracies are to survive, and especially are to be effective in international relations it will be because the people themselves have a background of knowledge and appreciation of decency, propriety and justice in relations with foreign people just as we have in relations with states and individuals."

Mr. Robinson pointed out that few leaders of political parties in this country have adequate information on which to base judgment in foreign questions. To equip themselves better, he suggested the course outlined by Paul Scott Mowrer, noted economist. Education in international relations, Mr. Mowrer declared, should be directed along the following: Historical outline of groups, population, races, religion, density of population, social structures, state of consolidation, vital statistics, immigration and emigration, national character, economic and social life, standard of living, education, labor situation, form of government, colonies and protectorates, public finances, army and navy, interior political situation, foreign relations and analytical conclusions.

"Slowly, but surely," Mr. Robinson continued, "Americans in recent years have been forced to realize the importance of international relations and their bearing on our own domestic welfare.

Pointing out the danger in opinions gained from expressions based on information that is vague, uncertain and erroneous, Mr. Robinson suggested that we Americans realize the "duty and pleasure of equipping ourselves properly that we may think clearly and accurately."

TOWN AND COUNTRY CLUBS AND FUNCTIONS

HAVING settled years ago, to our own satisfaction at least, who won the war we now go to Paris and in the Olympics proceed to demonstrate our superiority in sports to the great detriment of our social, civic, national or international standing with the world, and particularly France who, not having our viewpoint in sports, is not to an American sense a good sportsman at all. But resting content to take away such a huge percentage of all the laurels we will make no quarrel with France.

Down in the smooth waters of the Bay of San Diego no international complications can arise in the regatta under the supervision of the Pacific Coast Yachting Association though the rivalry is exceedingly keen, every yachtsman believing his boat to be the fastest and best in her class. Then beside and beyond the owner's belief in this supremacy the Speedway carries friends and boosters of each craft.



THE SCRATCH KETCH MILDURA, A N. H. Y. C. ENTRY IN THE REGATTA

poetical assertions it is a to-be-qualified term and refers doubtless to a nautical class not often met ashore. Another term which seems to carry a theme of romance describes the nonboat-owning members of the Newport Harbor Yacht Club, and their guests, some hundred and fifty vociferous voices—as they are all stags, any epithet available may be applied—picked sure-fire winners in advance, and will not fail to so advise the sailing world, from August 10 to 17.

We read in both prose and poetry of the "silent men of the sea," but like many other men who go "down to the sea in ships," but how else in the world would they go? Even in light opera parlance, "The Owl and the Pussycat Went to Sea in a Beautiful Pea-green Boat." Which is rather sadly reminiscent of the fact that it is most often the sojourner on the boat that lends that touch of color to the occasion.

All of which has nothing, and less than nothing to do with the regatta itself, but if it is yet in the future—and what is worse if you are not going when it does come off how can it be described with great enthusiasm, which is a conundrum I leave with my betters in the writing game.

However, with an almost feminine inability to let it go at that, it is possible to still have another last word regarding the very novel race planned and run by members of the Newport Harbor Yacht Club, owning power boats, July 27, a hundred mile race around Catalina Island, which taken as a bald statement contains no element of novelty, but when the contestants agree to race not only without benefit of clergy but without a watch or a speedometer aboard, entering the race with an agreement to get back on time or forfeit a point for every minute over or under his estimate, relying entirely on a keen knowledge of navigation and very excellent judgment, it becomes a very sporty and sportsmanlike affair. This type of race is not entirely original with our Western yachtsmen, as it is popular on the eastern coast, where it is known as the Block Island Race, but this is the first time it has been attempted on this coast. Six power boats were entered and four finished, the two laggards being victims of vicious hard luck, but not failures through lack of seamanship; one engine broke down and the other boat sprung a leak, almost drowning the crew, which they claim was the only reason the "Billidick" came in victorious with a wonderful record.



THE ATTRACTIVE GRILL ROOM OF THE NEWPORT HARBOR YACHT CLUB, OVERLOOKING THE BAY



Two little girls in the foreshrouds of the good ship Malibar. With thirty students from Throop aboard, Joseph Beek, skipper, and a crew of seven Woofel birds to man her, the cruise began and ended well.



The Ambassador numbers many devotees of the horse among its guests. Left to right, the Misses Erna McDonnell, Corinne Hardwiek, Marjorie Harris, Mrs. Jaek Ruddle, and Miss R. Filins.





MARCO HELLMAN OF LOS ANGELES, YOUNG PASADENA EQUESTRIANS, AND A GROUP OF SANTA BARBARA RIDERS INTERESTED IN NEW BRIDLE PATHS.

AT FIRST glance it seems a trifle odd that in the West, quoted as the land of the great outdoors, free and untrammeled, that riding as a recreation should have received so little civic attention in the way of providing protected trails and bridle paths. While in the East the desirability of such provision has long been recognized and a system worked out in practically every city. On the other hand the horse lasted longer here than on the Eastern Coast, that is he was still mighty handy and mighty popular when automobiles were no longer a novelty with our Eastern friends, and so when the machines began to arrive in the West in hordes we were too busy buying and trying them to devote much thought to our old friends. In our frenzy to secure the best roads on which our newly acquired toys might prove their paces we entirely forgot to leave even a wee margin for those who still clung to the saddle. Finally when the few of us who had never forsworn our equine friends could be heard above the din, the clang, clatter and trumpet blasts, it was almost too late to secure the desired byways except in a few sections. None can gainsay our superiority in roadways, traversing the state from end to end, up, down and across, yet in the neighborhood of Los Angeles we can hardly claim more than forty miles of genuinely constructed bridle paths. It is true much more is contemplated but not under construction.

On this Coast, San Francisco is much in advance of Los Angeles in this particular. Quite a few years ago a system of bridle paths was established through Golden Gate Park and every day in the year parties are to be seen enjoying this civic provision. New York has between three and four hundred miles of bridle paths, through her famous Central Park, in Van Courtlandt, along Riverside Drive and extending miles beyond the city environment. Chicago, though accused of less culture, has always offered recreational possibilities to her citizens and has included bridle paths in this growth and progress until the city claims about four hundred miles of such paths open to the lovers of the horse, extending through the public parks and along the Lake Shore. Washington provides for her citizens, and many foreign residents, the paths through Rock Creek Park, as well as other lovely byways, while Baltimore, Boston and Philadelphia all count the necessity of such paths a part of the civic development.

With the growth of the automobile industry and the extension of the highways it is impossible to enjoy our equine friends unless special trails are provided for them, and at least a portion of southern California has accepted this as a fact and has organized a Bridle Path Association to further the construction of such avenues to the mountains and to the sea. By working with the city and county authorities, as well as private land owners, the organization hopes to bring into one perfect whole the present and future bridle paths, making a system that will open up to all lovers of the horse the most beautiful sections of this part of the state.

Through the efforts of the Bridle Paths and Trails Association of Santa Barbara, and of the members of the Flintridge Riding Club of Pasadena, these two sections have opened miles of good trails to the devotees of the horse, but there is much work yet to be done to give the enthusiast entrance to all of the lovely country now a closed door. In the above cases the work has all been done by individuals, not as a part of the civic development which will follow as it is demanded.



THE BYPATHS AND TRAILS OF THE NORTH BECKON THE RIDERS ON TO DANCING STREAMS AND STRETCHES OF SURPASSING BEAUTY. IN GOLDEN GATE PARK, SAN FRANCISCO. PHOTOGRAPH BY COURTESY OF CALIFORNIANS, INCORPORATED.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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BERTRAM G. GOODHUE

To the Members of The Architectural Club,
Gentlemen:

Your organization for two or three years past has shown a great interest in securing for the new Public Library building a beautiful architectural design, having in mind that this structure ought to be a monument of which all citizens could be proud. When you learned that the Library Board intended to appoint as the senior architect for the new Library, Mr. Bertram G. Goodhue, you were pleased to approve of this choice. Mr. Goodhue had established a national reputation, had been the architect for many notable buildings, and it seemed wise to entrust the design of the new Los Angeles Library to him.

For nearly two years, the writer has been associated with Mr. Goodhue in the working out of the plans for the new Library. During this time he has come to know of Mr. Goodhue's complete devotion to his artistic ideals, in the realization of which he has never spared expense. It has been a wonderful experience to observe the development of the new Library plan in his hands. As these lines are written, I remember the first crude sketch of the floor plans, how this was elaborated until a satisfactory arrangement was reached, and then how the exterior began to take shape, until finally there was evolved the present unique structure. Indeed, the Central Library in Los Angeles as designed by Bertram G. Goodhue will be recognized in the years to come as an original creation. None of the ideas which are expressed in it have been taken from existing library buildings, and what it expresses is something far removed from the spirit of other structures of this kind. It is one of the Spanish type of architecture, warm in feeling, and inviting to all who would make use of the collection which it will house. Its crowning feature, a tower nearly two hundred feet in height, will make the Library a landmark for miles around and will cause it also to dominate its immediate surroundings. At Mr. Goodhue's death the plans for this building were virtually complete.

In conclusion, let me say how much I appreciate your wish to have a meeting in honor of Mr. Goodhue and how glad I am to send this letter as a tribute to him. All who wish to see Los Angeles a beautiful city will come to realize our debt of gratitude to him for a building of outstanding distinction which will be sought by lovers of good architecture visiting the Pacific Coast even as the Public Library in Boston has been sought on the Atlantic Coast.

Yours faithfully,
EVERETT R. PERRY,
Librarian.

The Southern California Chapter of The American Institute of Architects has established a very commendable custom. Each year a group of out-of-town architects are brought to Los Angeles as a jury to award certificates of merit for the best work in all classes of construction. The owner, architect, and contractor of each structure are recognized for their respective parts in the completed work. The Chapter rightly feels that it is only the hearty co-operation of these three factors in every building operation which will produce beautiful results. Southern California is already recognized the country over for its high standards in architecture. There is no place where architects with greater ability will be found and there are few places where the general appreciation of good architecture is so prevalent as here. The American Institute of Architects is constantly seeking means to improve the technical ability of its members and to call to public attention commendable examples of current work. The photographs herewith reproduced are of houses which were recently given awards as outlined above. They are examples of the best work which is being produced in southern California today. We can well be proud that we have here owners who appreciate, and architects who can design and execute such beautiful work. There was a time not long ago when well designed houses were difficult to find in Los Angeles and people consequently knew little or nothing of the service architects are prepared to give. The hundreds of examples of good work on every hand now make it possible for the prospective owner to visualize his own desires and the architect to take his rightful place among the most essential community servers. The Southland is planning to reproduce each month, examples of the best current work.



THE RESIDENCE OF MRS. C. M. WINSLOW, LOS ANGELES, CALIFORNIA. AWARDED A CERTIFICATE OF MERIT BY THE OUT-OF-TOWN JURY INVITED BY THE SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS. CARLETON M. WINSLOW, ARCHITECT.



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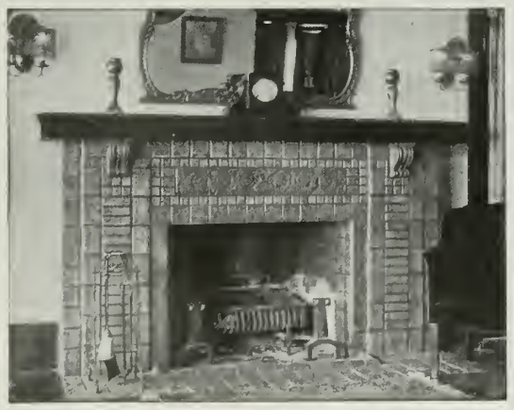
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THE SOLDIERS' MONUMENT IN PERSHING SQUARE

HUMBERTO PEDRETTI, *Sculptor*, TRUESDELL AND NEWTON *Architects*

ON THE morning of the Fourth of July a small band of patriots gathered bare headed, around the northwest corner of Pershing Square and listened attentively to the unveiling ceremonies of the World War Monument. The clanging traffic of the busy city passed by unheeded as the folds of the flags which veiled the monument were drawn aside and revealed the inspiring creation beneath. The statue breathes the spirit of unconquered American youth and beautifully symbolizes the ideals which were the actuating force in their great sacrifice. There is a forward sweep and an indomitable something wrought into the bronze which brings a lump into one's throat. It brings back with a rush of memory the tramp, tramp, tramp of heavy trench shoes and the aching weariness of the task which must be done for the sake of those back home. Humberto Pedretti's conception is a beautiful tribute to the youth of America who gave so willingly to preserve the ideals of civilization.

It was the desire of the committee of the Army Association that the statue should not only be a symbol but also an accurate record to posterity of the uniform and equipment of the Dough Boy in the Great War. Every detail of the figure is correct from shoes to "tin hat." The young man who posed for the figure was himself a solider in the war and was several times wounded.

The shaft is Labrador granite. At its top, beneath the feet of the soldier are two rows of bronze stars, forty-eight in all; one for each state of the Union. Upon the front of the shaft are inscribed the words, "To the Sons and Daughters of Los Angeles Who Participated in the World War." Upon one of the sides is the West Point Motto, "Duty, Honor, Country." Upon the other side are the now famous words of General Pershing which were sent out in General Orders to the American troops at the signing of the armistice. "Your deed shall live forever in the most glorious pages of America's history."

Upon the back of the shaft is to be a bronze copy of the Victory Medal and the names of the countries in which the American troops served. At the base of the shaft is a beautifully modeled eagle and wreath. The eagle recalls with subtle artistry the sweep of the soldier figure above. The shaft was designed by the office of Clifford A. Truesdell and H. Carlton Newton, architects, who also supervised in the erection of the monument. Major Robert Cotton, U. S. A., who served as chairman of the Army Association Committee should be greatly commended for the patience and perseverance he exerted in making possible the financing of so worthy a project.



Margaret Craig

THE SOLDIERS' MONUMENT IN PERSHING SQUARE. HUMBERTO PEDRETTI, SCULPTOR. TRUESDELL AND NEWTON, ARCHITECTS.

It is to be hoped that Los Angeles as it takes its place as one of America's great cities will never fail to respond to such calls as this. Our city is at present woefully lacking in beautifully executed monuments and fountains and yet there are those within our midst who are known the country over as artists of first ability. Heaven be praised, we have graduated from the Civil War days when the common conception of a war monument was a lead soldier standing at parade rest on top of a more or less bulbous block of granite.

ROCK GARDENS

(Continued from Page 13)

solved very satisfactorily in Golden Gate Park, San Francisco, in what was formerly a quarry, by placing a perforated pipe throwing a fine spray along the edge of the bank. Due to our genial Californa climate it is posible to set out rock plants in late fall which will survive the winter and blossom profusely in spring and summer. This practice will enable the plants to get a good start before dry weather sets in.

Only such plants should be used in cliff plantings as are adapted to that kind of environment. The mistake has been frequently made of covering a rocky bank with some vigorously growing vine like the English Ivy, with the magenta-pink Mesembryanthemum roseum, erroneously called the Ice Plant, or with the Ivy Geranium. Sometimes, ordinary garden flowers will be planted between the rocks, completely spoiling the effect desired. There is a large list of rocks plants, suited to all conditions of soil and exposure, which may be selected from.

Rock plants may be placed into two general classes in respect to habits of growth—low, creeping species and upright kinds. Of great importance among hardy and drought-resistant plants are the many Sedums, varying from low, moss like species to upright species, two feet in height. The leaves, which form the chief characteristic of some species, vary, according to species, from thin, flat, round-cylindriefial, to thick, fleshy leaves. The yellow, pink, or white flowers, usually star-shaped, are arranged in dense clusters. Closely allied to the Sedums are the Cotyledons (Echeveria), commonly known as Hen-and-Chickens, with thick, fleshy leaves, and yellow, orange, scarlet, or copper-colored flowers; they are frequently found growing in almost inaccessible places on the sides of abrupt cliffs.

Most of the plants named below will grow in full sun, although not disliking partial shade. Among the host of low-growing, spreading rock plants, which tend to form more or less dense mats, may be included: several species of Dwarf Rock Pinks (Dianthus), with tiny white, pink, rose, or reddish flowers; the rose, lavender, and white Perennial Candytuft (Iberis gibralterica); the very hardy Sun Rose (Helianthemum), with small, rose-like, white, red, pink, copper, or yellow blooms; Aubrietia, blooming in California during winter, with silver-gray, glistening foliage, and rose, pink, and purplish flowers; Alyssum saxatile, a mass of light yellow flowers in spring; Cerastium tomentosum (Mouse Ears), very spreading in habit, with silvery gray foliage and regular, white flowers; Hypericum polyphyllum and other dwarf forms, with large regular, bright yellow flowers; the well-named Snow-on-the-Mountain (Arabis alpina), with gray-green foliage and white flowers; Veronica rupestris and V. repens.

(Continued in September)

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A GROUP OF HOMES IN THE INDUSTRIAL DISTRICT OF PASADENA PLANNED AS DUPLEX HOUSES AROUND A COURT AND PRESENTING SO FINE AN APPEARANCE THAT EVEN FROM A DISTANCE THEY ARE SEEN TO BE SUPERIOR TO THE ORDINARY BUNGALOWS. JOHNSON, KAUFMANN AND COATE, ARCHITECTS.

MEXICAN HOMES

By C. A. EDSALL

ON South Broadway, almost down to Glenarm, Pasadena, almost under the cooling shadow of the big tanks, a civic betterment experiment is being tried by a group of public-spirited people, which has for its object the better housing of some of the Mexican families living in Pasadena. There, on a piece of ground 245x185 feet, have been erected sixteen houses of four rooms and bath, with hot and cold water, in which are housed at the present time sixteen Mexican families. The rentals are from twenty-five to thirty dollars per month.

The houses are of frame and stucco construction, well arranged, well ventilated and as sanitary as any houses can be, and of good appearance. Carefully selected shrubbery has been planted which before long will give added attractiveness.

Heading this enterprise is the Mexican Homes Association, of which Archie P. Gove is vice-president; A. J. Morris, treasurer; C. A. Edsall, secretary; George P. Whittlesey, Franklin Baldwin, Mrs. Theophila E. Bassett, Miss Frances M. Boniface, H. I. Stuart and Dr. J. H. McBride, directors.

While civic and philanthropic in its motive, the enterprise is conducted on a business basis, intended to pay a moderate return to the investors, to whom an initial dividend of six per cent per annum was paid on the first of July, 1924. Its officers and directors serve without pay.

From the first the directors have drawn on the experience, and practical acquaintance with Mexican people, of Miss Boniface, the secretary of the Pasadena Settlement Association, whose Community House and Women's Hospital are nearby, and her help has been invaluable.

There is still room on the property for eight or ten more houses and it is probable that these will be financed and erected this coming fall.

As will be seen by the picture the houses are in groups of two. This arrangement is for the purpose of economy in construction and for the sake of building better looking houses.

At the present time the Mexican population of Pasadena totals about two thousand men, women and children. For the most part the men do the laboring work of the city and nearby country. As with people of other lands, and our own land, these are made up of good and bad, industrious and lazy, law abiding and careless of law. In other words "they are just people." The more desirable are given the chance to rent and live in these houses.

It is a notable fact that in the immediate neighborhood are three separate and distinct enterprises erected and maintained for the benefit of Mexican families: The Mexican Homes Association and the Pasadena Settlement Association, referred to above, and the Junipero Serra School, one square farther away, a beautiful building erected some three years ago by the Board of Education, where, under the care of Miss Lofstedt and her teachers, between two hundred and seventy-five and three hundred Mexican boys and girls are being given an American education. This school should be visited by people interested in making the best, instead of the worst, of those who come to us from other lands. The architect of this school is Cyril Bennett, now associated with Fitch H. Haskell and Edwin Bergstrom of Los Angles on the Civic Auditorium for Pasadena.

This school, one of the best in Pasadena and given the sanction of the Institute Awards last year, has all its classrooms on the east side away from the street. On the west, where the strong afternoon sun shines, there is a model home suite of rooms.



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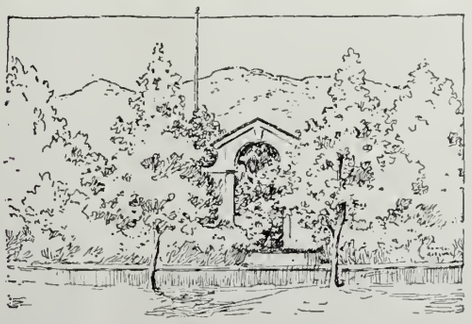
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THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA

THE Arts and Crafts Society of Southern California announced their organization on May 28, 1924.

Their first stunt and bow to the public was the erection of four booths at the Hollywood Fiesta on June 28th. In one booth Porter Blanchard, late of Boston Arts and Crafts Society, showed the process of making handmade silver. Mr. Blanchard's father sat in the back of the tent, hammering as he had been doing for fifty years at silver, that will be the heirloom of some lucky grand-child. In another booth, Miss Olive Newcomb superintended the pottery wheel. The object in showing the public the processes of the crafts was to let them know that there are silversmiths in this section and potters, weavers, and dyers. These four were illustrated in the four booths; but the place in the Fiesta was designed by Mr. Alexander R. Brandner, who with Mr. Herman Sachs and others built the colonnades, and colorful minarets and turrets into a Maxfield Parrish dream. Mr. Brandner and Mr. Sachs are two of the many members of this growing organization. Paul Silvius and R. D. Monterichards designed the booths in which the actual work was done. Can you imagine seeing the process of making a batik scarf? Miss Annita Delano and her ten helpers did that under the eyes of hundreds who had come to be amused. Mr. H. L. Hewson of Pasadena is a Canadian who, having once retired from business is now in Pasadena conducting handweaving on looms. He had some of his looms and workers at the Fiesta in another tent.

The public is invited to belong to the patrons division of the Arts and Crafts Society of Southern California. There are three types of members, craft, founder, and student.

MISS VIVIAN STRINGFELD, *Secretary*,
229 S. Normandie, Los Angeles.

A GET-TOGETHER meeting was held at a dinner at the Otis Art Institute on July the ninth. An excellent meal was served by the students of the school and the meeting was successfully led by Mrs. Edith Howenstein as toastmistress.

Earnestness marked all of the speeches, especially that of Miss Marcia Potter, who has been instrumental in arousing interest in the crafts by her shop in the Assembly Tea Room, now closed that this newer center may do greater things.

Mrs. Whitmer pledged the support of the Ruskin Art Club and Crafts Study Club; and further said that the need of a distinctive Craftsman Society here in the West is obvious, and its influence in any community is of inestimable value.

Mrs. Seares and Miss Leech, editors of CALIFORNIA SOUTHLAND, were present to offer the support of the art pages of the magazine, and to give publicity to the fine work of the craftsmen who join the Arts and Crafts Society.

An enthusiastic expression of approval was shown Mr. Hewson for his very generous offer to assist personally in the opening of headquarters and a salesroom at 2508½ West Seventh Street. This location was secured by him recently for his own weaving rooms and was leased with the idea of giving over half of the space to the Arts and Crafts Society, if it should decide to use it. This offer was received with emphatic encouragement from Douglas Donaldson and the whole audience rose to its feet in tribute to Mr. Hewson's generosity and his practical expression of confidence in the movement. Thus the society went on record as being in favor of a "shop" immediately and in Los Angeles' most favored shopping district, West Seventh Street, where storefronts like that pictured on the cover of this month's SOUTHLAND are being built by some of our best architects.

In such a shop beautiful things made by hand will have the proper setting and can be on exhibition, as examples for students, and also for sale. In this way the work will strike root in the fertile soil of California where the will to do artistic work is prolific but untrained and therefore unskilled.

M. U. S.

WITH an active membership of over one hundred at the first meeting, we have the nucleus of a successful society. The name of Arts and Crafts Society of Southern California was selected that we might be of greater help and influence in surrounding centers and we are planning to go to these places in the near future in our hunt for craftsmen.

The Society of Arts and Crafts of Boston sold last year $150,000.00 worth of handicrafts, all American made; and admittedly here are to be found the finest examples of handicraft now made.

The Detroit Society of Arts and Crafts sold nearly as much. The Arts and Crafts Societies in other cities, Cleveland, Cincinnati, New York, Philadelphia and the individual craftsmen scattered from Palos Verdes Hills to the woods of Newfoundland, together, roughly estimated, produced and sold genuine handicraft, American made articles to the amount of a million or more.

This thing, then, is not in the nature of a fad. From the sales power alone comes the realization that there are a considerable number of people who appreciate handmade articles and will buy them rather than use machine made articles. These figures also prove that the amount of handicraft sold is increasing each year and that the work done is meeting the demand with satisfaction.

It isn't necessary that a thing be large to be important; neither need a man be at the head of things to be happy but rather the opposite is true.

One can only hope for the highest excellence in the smaller things, and happiness, who shall say where it is to be found—one thing we do know—it does not come with wealth, neither does position or fame bring it to us. Where then does it come from and what is it? It's just possible it's to be found in the things with which we surround ourselves, the work we know best, the duties that lie nearest regardless of how humble they may be.

The Society of Arts and Crafts of Southern California is behind this thought. It believes in the infinite value of its handicrafts as true examples of careful, loving design and workmanship, well done and well worth while for their own value, and the influence for the better they undoubtedly have on other industry.

PORTER BLANCHARD.

SPEECH BY HERMANN SACHS

In an earnest plea that artists, designers and architects of the Southland shall combine to influence the factories and other places where objects of would-be art are now made, Hermann Sachs gave the following vigorous talk.

UNDER Arts and Crafts we understand a product developed by hand in a manner similar to that of the old masters, composed of good honest material, workmanship, and freedom of expression, such as Ruskin and William Morris advocated fifty years ago—a return to medieval standards.

At a glance through history we find that craftsmen, up to the nineteenth century, played a very important part in producing Europe's cities, cathedrals, etc. The same can be said about China, India, Japan, and Africa. This was accomplished because those craftsmen were a part of their established system. Such accomplishments are impossible with us today. We are living in a machine age, where conditions and environments are entirely different from those of the past. We have no longer the traditions which those men had. The period between 1830 and 1860 marks the beginning of the modern machine or capitalist age of Europe. Since that time the economic system has changed. Large masses of working people were brought together to operate machines, which produced only one article and even that article is made only for gain. The public has been educated or raised to a higher standard of living and millions are now demanding and are able to buy those products. European nations have been anxious to dominate by means of markets which can no longer be supplied by handicraft work ;it must be done by machinery.

For the love of art, craftsmen may make hand-tooled things and art lovers buy them; but the present system demands mass production. Machinery is the only salvation. We can see what change Japan has undergone lately. Her marvelous craftsmen shops have been transformed into modern factories and the system will not go back because of art, but art and craftsmanship must unite and cooperate with the system.

Important men in history of arts and crafts, like William Morris and Ruskin were greatly alarmed about the new change which took place with the increasing use of machinery, and made efforts to return England to honest craftsmanship and good raw materials. But the problem was not seen clearly by either of these two men. It does not lie in the system alone, but it also lies in the approval of machinery. Where we have enlightened masses we must have machinery.

(Continued in September)



HAND-WROUGHT SILVERWARE DESIGNED AND EXECUTED BY PORTER BLANCHARD, PRESIDENT OF THE ARTS AND CRAFTS SOCIETY OF SO. CALIFORNIA.

THE SURF AND SAND CLUB

A NEW KIND OF CLUB-BY-THE-SEA

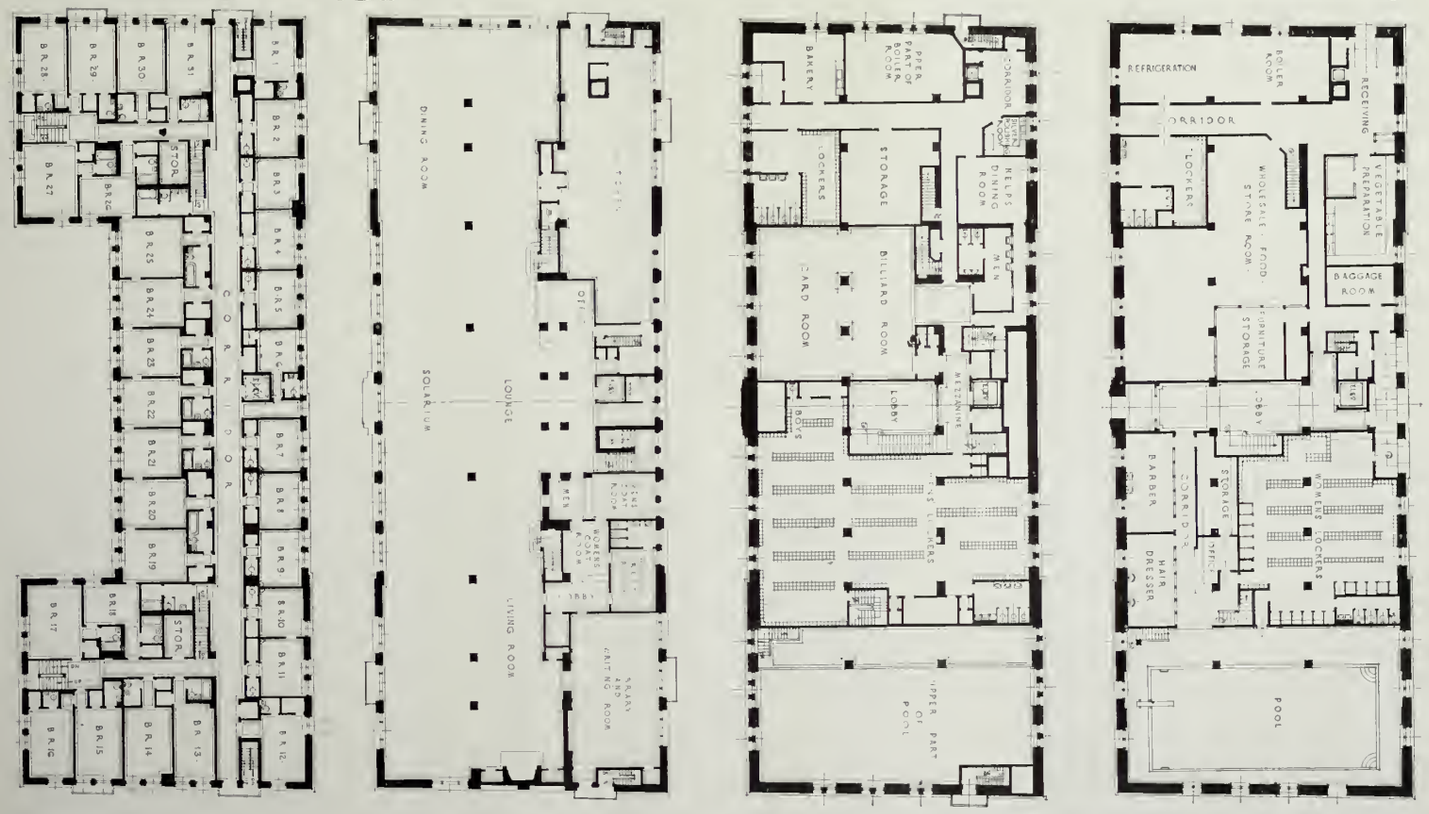
MYRON HUNT and H. C. CHAMBERS, ARCHITECTS



A GORGEOUS, great room with two hundred feet of windows looking out to sea! A glorious view of sparkling water like one of Jack Frost's masterly marine studies painted from the sand dunes. To the right the distant line of Pacific Palisades and on the left a little fishing pier and the Palos Verdes hills silhouetted against the southern horizon. This is the main feature of the Surf and Sand Club, and it is a superb one, notably accomplished.

To speak of the modern features in the handsome building itself is a secondary thing. And yet where else is there another club whose members have so many privileges and comforts? On the first floor are the salt water plunge with its filter, heating plant, lockers for women and all the attendant paraphernalia for physical culture. Above the great lounge are the apartment suites and single rooms to be rented to members only, and each with a fine view, a peerless setting and all the comforts of a good hotel at arm's reach.

The kitchen and bakery are up-to-date in every particular, ready to serve the dining tables which occupy the north end of the great lounge. At the southeast corner, on the same floor, are the library and offices, taking no part of the view away from the expanse of sea visible above the strip of beach below the club. Built on concrete piles, embedded in the sand beach of the southland shore, this clubhouse is situated between the Speedway and the Strand near the center of Hermosa. Garages will be placed on the Speedway and will house all the cars of the members who are rapidly filling the list of this attractive club now rising.



CALIFORNIA STATE LIBRARY

THE QUEST FOR BEACHSTONES

By MARY E. BUXTON

ON SOME of the beaches of the California coast are found many beautiful semi-precious stones washed up by the waves, and every day at low tide throngs of tourists may be seen searching for these treasures that make very attractive charms, necklaces and other articles of adornment when the local lapidary has done his part cutting and polishing the pebbles.

The variety is endless and interest never flags. An observer strolling on the strand finds real entertainment watching the eager and enthusiastic seekers for these much prized pebbles, some so old at the game that the thing has become a habit, others plainly novices who must needs get initiated into the "whys and wherefores" before they cease to lug home pockets full of pretty but worthless pieces of granite, and learn to know sardonyx from sandstone. Some pebbles are partly polished by the waves, but most of them have rough surfaces and give little hint as to the hidden beauty that waits for the skill of the cutter to bring it to view.



Old Neptune, for reasons all his own, scatters the choicest specimens where the waves break on the shore, and the seeker is ever tempted to follow a receding wave trusting in his agility to get the stone and jump back before a returning wave catches him. He is usually caught, however, and well punished for his audacity, and soon there is an array of shoes and hosiery on a sand bank undergoing the drying process, or the victim stands disconsolately drying his clothes by a bonfire. But sometimes the effect is quite different. The collector, getting reckless after one ducking, wades around indifferent to wet clothing. And sometimes a daintily dressed damsel, who is making frantic effort to retreat before an oncoming wave, suddenly slips and falls and must sit helpless until the cruel wave has done its worst. It is said that the value of fine apparel ruined in this quest for gems exceeds the value of the gems found, but I have my suspicions that the one responsible for this cynical view of the matter had failed in his quest and had received a ducking besides.

Children, and occasionally an aged Mexican, can be seen with bottles and bowls of water containing beach-stones they are offering for sale. They are usually surrounded by a group of interested spectators who, lacking the courage to face a possible ducking, or having failed in their efforts to find the coveted stones are quite apt to prove good customers. Like the disappointed fisherman who seeks the market that he may not return home empty handed, an object of commiseration, so doth the gem-seeker fill his pockets with the stones the peddlers display so alluringly in clear water that heightens the color and luster of the pebbles to a very great degree. There are countless varieties, no two exactly alike, but there is one stone in particular that is prized above all others and is sought after with greatest zest. It is the flower stone, found at Redondo Beach, about 16 miles south of Los Angeles. They have the appearance of a mass of small flowers petrified, and are of infinite variety.

(To Be Continued in September)

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

Marifior,
by Concha Espina
(The Macmillan Co.)

This exquisite idyl steals upon the senses like a breath of faint perfume. Writing with poetic vision and quiet restraint the authoress of this idealistic romance unrolls for us a march of grim relentless fate among the peasantry of northern Spain. For this work she received the highest gift in the power of the Spanish Academy to bestow. It can give nothing but pleasure to the discerning reader.

Pauline,
by Baroness de Knoop
(D. Appleton & Co.)

This first attempt at a novel shows considerable power in interpreting personality. Although often marred by striking eccentricities of style, the story holds the interest, notwithstanding its morbid tendencies. The scenes are laid in Germany before the war and later in England and Egypt.

The Double House,
by Elizabeth de Jeans
(Doubleday, Page & Co.)

With very little aid from any literary style this mystery tale succeeds in conveying a thrill, enough at least to make one forget one's troubles while reading it. The plot is concerned with nothing less than murder and the clever concealment of the guilty person to the very end. The scenes are laid in Hollywood where no attempt is made to conceal well known names.

Darkened Windows,
by Cornelia Kane Bathbone
(D. Appleton & Co.)

A splendid mystery tale, this is written with unusual imaginative force, as well as literary ability, which makes plausible a succession of just one situation after another. There is of course a murder and hints of anarchists as well. Very clever indeed would be the person who could guess before the end the solution of the plot. The book is recommended to all who enjoy a thrilling detective yarn.

The Immortals,
by Harold E. Scarborough
(D. Appleton & Co.)

We suspect this young man is poking a little fun at the rejuvenation theories. The story deals with the discovery by a Russian scientist of an elixir to cure old age, with a mystic element furnished by the occasional appearance of the Wandering Jew. The conception of this novel far outruns its execution; there are many thin spots in it.

Prophets of Yesterday,
by John Kelman
(Harvard University Press)

The six papers in this scholarly volume contain a clear presentation of the influence that Hebraism and Hellenism exerted upon the culture of the nineteenth century. Mr. Kelman considers Carlyle the exponent of Hebraism and Arnold of Hellenism, while both forces are united in Browning. This book will prove particularly interesting to classical students acquainted with the work of these three men.

The Pioneer West,
Edited by Joseph Louis French
(Little, Brown & Co.)

A collection of well chosen extracts from journals and books concerning pioneer days in the West, beginning with Lewis and Clark in 1804 and continuing down to our present times. Some of the names selected for representation are Fremont, Parkman, Bret Harte and Hamlin Garland.

Barbed Wire and Wayfarers,
by Edwin Ford Piper
(The Macmillan Co.)

It would be useless to deny Mr. Piper the possession of some poetical gift. However the pleasure derived from reading these poems will thrill mostly those intimately acquainted with the life of the Middle West forty years or more ago. The volume contains a very faithful record of the life during that formative period of this part of our country. Some of the poems show rugged strength.

The Lure of Monte Carlo,
by C. N. and A. M. Williamson
(Doubleday, Page & Co.)

A gracefully written and entertaining description of this famous place from every viewpoint by one who knows. Included is more or less serious instruction on systems for winning at roulette.

The Living Pageant of the Nile,
by Robert Forest Wilson
(Bobbes Merrill)

A homeopathic dose of Egyptology by a man who went to look on merely as a tourist. It is well worth reading by those in a hurry. So palatable will the dose prove to be for many that it will undoubtedly whet the appetite for more.

The Way Things Happen,
by Clemence Dane
(The Macmillan Co.)

A very tense and human drama is this little play written in easy and natural dialogue, that shows a deep insight into the psychological truths of life.

The Changing Flame,
by Sidney King Russell
(Four Seas Co.)

This is a collection of poems by a very young poet. Many of them have already appeared in periodicals, some also have been published as songs. These little verses are vaguely pleasant, with little clue to the time, place or cause of their inspiration; an inspiration that appears deeper than the ability for its expression. While they lack imagery, they are written smoothly with simple sincerity, and without attempt at imitation.

From
Appleton's Book Chat,
Week ending July 19, 1924

"Much curiosity has been aroused by the so-called 'White Indians', who have been seeing the sights of New York and themselves forming a 'sight' for the city. Where do they come from? is a question much asked. Well, turn to that indefatigable traveler, Stephen Graham's latest book, 'In Quest of El Dorado'. In it you will find a most fascinating account of the author's trip in the barbaric jungle region whence these white Indians have been brought—the Darien region of Panama." This book was reviewed in a recent number of California Southland.

Judas, A Tragedy in Three Acts,
by Claude Houghton
(The Four Seas Co.)

A drama such as this written in blank verse must make demands on genius difficult to fulfil. Despite passages of depth and some grandeur, one gains the impression of painstaking endeavor on the part of the author. The characters are the well known personages connected with the crucifixion of Christ.

The Golconda Bonanza,
by Geronie A. Hart
(The Pioneer Press)

A copy of this has been received in this department but the review of it is appearing in the San Francisco letter.

THE DEPTHS OF THE UNIVERSE

A REVIEW BY FREDERICK H. SEARES

The Depths of the Universe,
by George Ellery Hale
(Charles Scribner's Sons)

This thin volume of a hundred pages by the gifted Honorary Director of the Mount Wilson Observatory is a companion to The New Heavens, published two years ago. No one writes of the astonishing things learned in recent years about the sun and the stars more authoritatively or with greater clarity and charm than does Doctor Hale. His delightful pages, in both cases reprinted from Scribner's Magazine, are richly supplemented by well-chosen illustrations that range from Galileo's notes of his earliest observations on the satellites of Jupiter to recent photographs made with huge telescopes of today.

The invention of the telescope in 1609 gave Galileo his first glimpse into the depths of space beyond the span of unaided vision. Since then every increase in telescopic power, culminating in the great 100-inch Hooker reflector on Mount Wilson, has brought new hosts of stars into view. How many are now within reach no one knows exactly; perhaps a billion is a reasonable estimate.

Newton showed that Sirius, the brightest star in the heavens, must be at least a hundred thousand times more distant than the sun. In 1728 Bradley found a similar result for Gamma Draconis; but another century was to elapse before the distance of a star was actually to be measured. And now, the nearest star known is placed at nearly three hundred thousand times the distance of the sun. Compared with these slender beginnings, remarkable as they were as indications of the immensity of stellar distances, the results of recent soundings of the universe are amazing.

In his opening chapter Doctor Hale tells how, step by step, the five or six thousand stars visible to the unaided eye have increased to an uncountable multitude, and how with these swelling numbers the limits of the stellar system have receded farther and farther into space. Some of the star clouds of the Milky Way are so distant that from 20,000 to 50,000 years are required for their light to reach us, and certain globular star clusters are perhaps three or four times more distant. What this means in scale (and in insignificance for our own particular place of abode) is best understood by considering a model of the stellar universe, carefully constructed to scale, with the sun represented by a sphere, say an inch in diameter. The earth, very literally, would then be a grain of dust, nine feet from the 1-inch sun. The nearest star would be nearly 500 miles distant, while the



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remote star clouds and clusters would extend the dimensions of the model to many *million* miles.

The account of Barnard's Dark Nebulae touches intimately the great problem of the origin and development of stars. That the stars are suns is obvious for many reasons, principally because at such great distances they could not be seen at all, unless intensely hot and luminous. But how did they become hot and luminous, and what is their future? Elementary physical principles imply that the abundant outpouring of light and heat must steadily deplete the store of energy within a star and slowly but surely lower its temperature, and, ultimately at least, profoundly affect its physical state. As if in confirmation, we do actually find stars differing widely in temperature and other physical characteristics. The idea of development carries with it, however, the question as to origin, and since the time of the elder Herschel this has always led in some form or other to the nebulae.

Shining nebulae like that in Orion have long been known, but only lately has it become clear that numerous obscuring clouds of non-luminous material are also scattered here and there over the heavens, especially along the galactic circle. The nearer clouds blot out the distant stars and appear as dark markings on the shimmering fields of the Milky Way. Some of these clouds were known to Herschel, and when first by chance he came upon one of these strange objects, in one of the richest regions of the Galaxy,

"he looked long and earnestly, during what his sister (always his assistant) chronicled as 'an awful silence,' before he exclaimed: 'Surely this is a hole in the heavens!'"

And for long they remained "holes in the heavens"; but the late Professor Barnard, who photographed and catalogued them and studied them intensively, became convinced that they are material objects, and not merely breaks or irregularities in the distribution of the stars. And now it appears, mainly through the work of Hubble at Mount Wilson, that the dark nebulae are of fundamental importance; for luminous nebulosity, at least the diffuse forms near the Milky Way, seems to be chiefly a superficial fluorescence of these dark cosmic clouds, excited by neighboring stars of high temperature and great brightness, much as luminous paint is stimulated by exposure to sunlight and afterwards shines in the dark, sending forth energy gathered from the sun itself.

We do not certainly know that the earliest stages of stellar development—represented, we think, by gigantic spheres of highly rarified gases at comparatively low temperature, like Betelgeuse and Antares—have their origin in dark nebulae, but at least the gap between star and obscuring cloud is more easily bridged than that between star and luminous nebulosity. The question of stellar development presents baffling difficulties, but whatever turn the evolutionary argument may take in the future, these cosmic clouds will undoubtedly play a significant part.

In his chapter on Sun-spots as Magnets Hale tells in the simplest way the steps that led to one of his most brilliant discoveries—that sun-spots are centers of powerful magnetic fields—and gives, incidentally, a striking illustration of what he has always so earnestly maintained—that astronomy, though in no ordinary sense an experimental science, can be effectively advanced by the methods of the physicist.

A current volume of scientific essays wittily remarks that frequently the possession of a telescope and a capacity for sitting still have made a man famous, and gives, among other illustrations, the name of Schwabe, whose records of the number of sun-spots visible day by day, patiently accumulated through a quarter of a century, led to the discovery that the frequency of spots varies periodically in a cycle of about eleven years. Schwabe apparently had no plan beyond that of faithfully recording what he saw. The consequences could not be foreseen; and his discovery was of the kind requiring long-continued observation and fine devotion to the ideal of doing a simple task thoroughly.

The discovery of magnetic fields in sun-spots, on the other hand, needed little in the way of continuous observation, but it did require exceptional acuteness and ability in seizing upon significant physical facts and deducing from them their inevitable consequnces. The two discoveries illustrate the wide diversity of method by which science grows, and Hale's investigation is a shining example of how fruitful the difficult but exceedingly powerful method of directed research may be. The mental qualities demanded for its successful use are of an entirely different order from those of the patient recorder.

The starting point, in the present instance, was the fact that free electrons carrying negative charges of electricity are known to be present in intensely heated vapors, and the further circumstance that photographs showing the distribution of hydrogen vapor in the solar atmosphere indicated the existence of great whirling masses of gas centered in sun-spots.

This is not the place to repeat the lucid account of how these apparently unrelated facts, one from the field of general physics and without previous astronomical application, led to the proof that magnetic fields of great intensity exist in sun-spots, and, later, to the remarkable law of distribution of magnetic polarities among different spots in the two hemispheres. The written story seems so simple and direct, each step following naturally from that immediately preceding; but the attentive reader will not fail to note the vital part played by that imaginative insight, naturally unmentioned in the text but so characteristic of the great investigator, which selected from the many known facts about the sun those two critical circumstances as suitable for fruitful combination. The discovery is a fine illustration of how important for successful research is a guiding sense of values.

The advance of astronomy in recent years has been so great that all the standard texts are out of date; and such books, at best, are little suited to the needs and tastes of the general reader. The Depths of the Universe and The New Heavens stand alone as exceptionally readable and reliable accounts of certain phases of the tremendous activity of the last twenty years, and will be welcomed by many eager to learn something of the spirit of modern astronomical research and the remarkable results now so rapidly accumulating.



(Continued from Page 11)

adorable little town is just 17 miles from San Diego and for many years, since the discontinuance of the old steam railway, has been accessible only by automobile, but now the San Diego Electric Railway Company, with its high powered cars has made it possible to live in La Jolla and commute daily. Not only this trend of modernism, but a large and very attractive new hotel, "Casa del Manana," has been opened on the very edge of the blue water. But La Jolla's greatest charm can scarce be changed soon. Instead of the long stretch of beach which most sea villages have, La Jolla's beaches are many. There is the cove, a great semi-circle of sand, the most ideal bathing place one can imagine. People love it because it differs from both the surf and the bay. It is deep, one must swim as soon as he enters; the breakers come in with the impetus somewhat broken by the cliffs protection, at times they are riotous and the amateur does not venture out too far, but usually the waves roll gently in and rock the bathers like a great cradle. At sometime during the day every one goes to the cove, but when one tires of the crowd he may find seclusion on one of the many small beaches along the shore which are shut in by the cliffs. A spirit of comradship always exists among those who gather shells there. Each respects the fact that the other is there to rest and forget that he or she may be a celebrity. With no concern for identities, they play like children; one shouts "I've found a 'lucky bean,'" another cannot resist the temptation to show a "baby abalone."

La Jolla has an especially built gallery for showing paintings and maintains a very high standard in its rotating monthly exhibitions. Its community-house and playgrounds are models copied by many cities. The golf-links seems to be well appreciated. This month they have sketches by local artists.

In San Diego live many artists and the letter to THE SOUTHLAND should tell about one each month. Fortunately there are no miniature fakers here,—the public should constantly be warned against these imposters who photograph a face on the ivory and tint it over. It may look very lovely to those who ask only for a likeness, but besides having no artistic merit, this process is not permanent. In time the color will fade, the film curl up, and the money invested is lost.

What can be a greater treasure than a real miniature? They are painted from life, with pure water-color, on a very thin sheet of ivory; then placed under a crystal and enclosed in a leather case, so that wherever we may travel we may carry the beautiful images of our dear ones.

Mrs. Martha M. Jones, a miniaturist of rare ability, has lived here for some time. She has a beautiful studio home over looking Mission Valley on Valle-Vista Street. Mrs. Jones is a great traveler and a painter of unusual versatility. Not only does she execute miniatures, but she paints portraits and floral decorations which are always in demand, and she has designed and made some rare chests.

She studied at the Chicago Art Institute, then set out for South America where she established a studio, often journeying to Paris to study and later to France and England to respond to commissions for miniatures. For a number of years Mrs. Jones experienced the greatest success in her Buenos Aires studio, then she came to make her home in San Diego. Her work will be shown next month.

Mrs. Jones paints her miniatures with all the breadth and quality she puts into a large portrait in oil. They are never tight and stiff or tedious, but give as much pleasure through the beautiful painting as through her decorative sense of composition and her interpretation of her subjects which are always true, expressing the best in each one. During a recent visit to Mexico City, Mrs. Jones was given a number of commissions to paint notable people. She is a member of the California Art Club and the Southern California Miniature Society, also the Art organizations of San Diego.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

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MAN CERTAINLY IS A PARADOX

By JACK DAWE.

Accumulating experiences compel us at last to admit that the world is hard-boiled. They have a saying that "money talks," but whatever its line of conversation, it rarely talks poetry—that is reserved for books. America has acquired most of the money in the world by unromantic standardization and the efficiency therefrom resultant. In America we are developing mass intelligence and individual initiative. These are new ingredients in the cosmic ragout. These are the elements of power. As to beauty—that is another story. But what would you? We cannot have everything at one time.

In the dear foolish days of our youth, when the blood sings and dances and the future smiles like a wonderful goddess and life tastes good in the mouth,—how can one know? When the "blood-red blossom of war, with a heart of fire," bloomed terribly and the young men heard the call of a menaced world and responded greatly and suffered greatly in the bloody mire of Flanders,—how could they know? They had their great hour they laughed and worked in the training camps, they journeyed over seas, they faced death in the trenches.

There is a grisly humor about the enthusiasm and pomp connected with the business of killing. I suppose there is a thrill about killing the other fellow. But this being killed oneself! I could never be a hero for I could never see the point of it. I'd rather be alive. And the fellows who really got down to the technique of war, mostly had to go "over the top" when occasion demanded. Can you sit comfortably at home and imagine that? The zero hour. To climb out of your ditch and launch yourself across that terrain of horror, shell-swept, sown with clutching barbed wire, and pitted with shell holes. You know the story. Hell, no less. "War is Hell," said Gen. Sherman.

Well at last the war ends. The doughboys come home with thinned ranks. All have left their youth in those bloody fields. Many are so wrecked that they are pathetic caricatures of their former stalwart selves. They have given more than life. They have given all that makes life desirable. They have saved their country and changed all of history. They arrived in France at the crucial moment, they fought like young demi-gods. They were victorious. How splendidly they will be received by their grateful country.

And they were. As the boyish veterans debarked and detrained and swung with martial strides through the streets of their home towns, they were received by cheering crowds and the fond tears of mothers and some of the sweethearts were still loyal. So much for the girls; how about the jobs they left behind them? Mostly gone. And as even hungry heroes must eat, they went out to look for work. For the war was over. And heroes were rather a nuisance because they seemed to have lost their commercial habit. The tattered ghosts of once vigorous men, hidden away in hospitals, were neglected by the government and their several communities, while millions intended for their relief were stolen by the bureau heads in Washington.

The Assistance League has been organized with a peculiarly elastic plan. Whatever form of human injustice or suffering is brought to its attention, it at least desires to help. And the pathetic plight of the returned and disabled doughboys, makes a strong appeal to its sympathies. Much has been done for them by the League but not enough, not nearly enough.

"Republics are ungrateful"—who said it? Someone who knows human nature. But the League among its many kind deeds, has none nearer its heart than the help for these young souls, who like the great Florentine poet, have been in hell and can never be quite at peace again. It would wish to make up for the indifference of the government and the communities by a kind of mother care of its own. For many of the women who sustain the League are mothers whose sons marched away to that same war. And some that never came back again. And they have in hand now some four young men, just discharged from the hospital, who must be clothed and encouraged and given self-supporting work.

I won't try to detail the ways in which the Assistance League has helped the disabled veterans. There are so many. But not enough. They want to greatly enlarge this work. Some day perhaps, a great powerful League of Nations may stop all war forever. Speed the day. But now we have the flotsam thrown up by the Great War to deal with. And if *you* want to help, join the League. Or you may give a special sum to be used only for the disabled veteran relief fund.



MRS. E. AVERY McCARTHY, CHAIRMAN OF THE ENTERTAINMENT AND THE MEMBERSHIP COMMITTEE OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA. MRS. McCARTHY HAS RECENTLY RETURNED FROM A FOUR MONTHS TRIP ABROAD, AND IS NOW BUSY PLANNING A GARDEN FETE WHICH IS TO BE GIVEN IN THE BEAUTIFUL GARDENS OF MRS. ISAAC HAMPSHUR JONES, DURING THE MONTH OF AUGUST, FOR THE BENEFIT OF THE ASSISTANCE LEAGUE.

The Assistance League of Southern California, Inc., is now in the midst of its first regularly organized membership campaign. Heretofore membership in the League has been confined to those who, feeling the urge of the worthy endeavors of the organization, have voluntarily added their membership dues to their many other contributions for the good of the cause. However, now that the organization has passed its so-called probationary period, and is taking its place in the community as a definite unit devoted to ways and means of alleviating distress among the thousands of people who pour into the "Sunny Southland" from all parts of the world—but who often find it most difficult to become re-established here—the plan of a large supporting membership has been inaugurated.

For the purpose of appealing to the many angles of the individuals interested, the memberships are classified as follows:

Patron Membership—$100.00 or more to be paid at any one time.

Emergency Relief Membership—$25.00 per annum.

Subscribing Membership — $10.00 per annum.

Active Membership—$5.00 per annum.

The funds derived from both the "Patron" and "Emergency Relief Memberships" are set aside for specially designated purposes. Those from the Patron Memberships go to the Reserve Fund of the League. It is established for the purpose of paying off the encumbrances on the Community House; and the money received from the Emergency Relief Memberships is set aside in a special fund, which is available in cases where immediate financial aid is imperative. For instance, the existence of this fund made it possible for the League to provide hospital care for a maternity ease where, had such aid not been immediately available, and given in a semi-private manner, death would have taken another mother from a helpless family of little ones. This was a particularly pathetic ease in that the husband and father—a total stranger to Southern California, had pinned too much faith on being able to secure employment as soon as he reached the sunny southland, and in the hour of desperate need was facing the facts that it takes time as well as willingness and effort to locate in a new community. Through the Assistance League the father was placed in suitable employment, which enabled him to provide for his family, and the necessary expenses of the mother were paid until she was safely on the road to health again—and just a secret, but they say that the lusty son is named for one of the prominent workers of the League.

Then there are the cases of the "migratory families." How many drift in—sometimes it seems that there must be thousands—each one representing some phase of the ever difficult problem. Always there are children—sometimes six or seven, but never less than three or four. A case of this character was recently handled by the League. Out in the dusty wastes the Good Samaritan Committee found them. The mother almost exhausted—trying to cook for five children and the husband, on a camp stove—spending the time between meals at a rented sewing machine, endeavoring to earn something by doing work for a woman who took pity on her.

The Assistance League provided this family with sanitary living quarters, and for more than six months they remained under the care of the organization. The rented sewing machine was replaced by one supplied by the League, and by purchasing material at wholesale the League was able to supply the woman with work, which aided materially in caring for the little ones.

The League is also cooperating with the American Red Cross, the California Hut, and other organizations, in the work of rehabilitating the ex-service men, who are discharged from the hospitals. A Committee of the League, known as "Helping Hand Unit No. 2" visits the soldiers' home, supplying the disabled men with literature, etc., and when the men are able to return to civil life the League endeavors to place them in the right kind of employment.

The funds from the Active and Subscribing Memberships go into the General Fund, for the financing of the Community House.

Then of course there is the interesting Film Location Bureau, but details on this will be told next month.

The chairman of the Membership and Entertainment Committees, Mrs. E. Avery McCarthy, has just returned from a four months stay in England, and an interesting sojourn on the continent, and with added vim and enthusiasm the splendid membership campaign inaugurated by Mrs. Edwards Laughlin will be followed up, until in truth the members of the League will be legion, making the organization truly representative of the increased demands of an enlarged community, and carry to a successful fulfillment the motto of the League, "All for Service—and service for all."

THE PRINT-ROOM IN A HOLLYWOOD GARDEN

THE removal to Hollywood of the entire stock and resources of the Print Rooms of San Francisco, opens a new era of opportunity for the southern California etching-collector and the lover of rare or fine prints. The Print Rooms have for years been the only gallery west of Chicago where the print enthusiast could choose his etchings from a stock thoroughly representative of the best in ancient and modern etching.

In 1917 when Hill Tolerton, founder of the institution, decided to leave San Francisco for London, it seemed inevitable that the west would lose its only authoritative center for etchings, once more forcing the etching collector to journey east when he desired to add to his print treasures. Realizing the loss to himself as a collector, no less than to the community, should the western source of prints be allowed to disappear, E. H. Furman, a print-collector of long standing, stepped in and took over the Print Rooms, thus adding another name to the long list of collector-dealers.

From the days of the Renaissance all the great print dealers have been essentially connoisseurs and collectors, because only a connoisseur, educated by the long process of collecting, can properly assist the collector to find and acquire the prints he needs. Pierre Jean Mariette, whose name, written with a quill-pen across the back of an etching is still a guarantee of quality, was an outstanding collector-dealer in the 17th century. Three generations of his family enjoyed a high reputation in both these capacities. In our own days, we find such important figures in the world of prints as the late Frederick Keppel, who founded the present New York firm of Frederick Keppel and Co.; Fitzroy Carrington, for years a private collector and curator of prints in the Boston Museum of Fine Arts, and now one of the leading American print dealers; Albert Roullier, who through knowledge acquired as a collector, was able to establish and maintain the house of Roullier and Co. in Chicago.

In San Francisco, under the guidance of E. H. Furman, the Print Rooms grew into a cultural center, for it was able to present etchings and engravings to the public in as complete and dignified a manner as does New York or London.



ON THE WALLS OF MR. E. H. FURMAN'S NEW PRINT ROOM HANG FINE ETCHINGS BY THE MASTERS OF WORLD RENOWN.



BEAUTIFUL AND DIGNIFIED THE PRINTROOM STANDS IN ITS OWN GARDEN.

As he has resided in Los Angeles for over a year, E. H. Furman decided to remove the organization to southern California, strengthening it by the addition of Arthur Millier, etcher and critic, whose knowledge of prints has been a source of etching-interest in Los Angeles for some time past.

The gallery is an experience in itself, located in a delightful garden amid trees and flowering shrubs. As one enters by the wide door into the spacious studio, the whole import of etchings in the home is suddenly made apparent. The walls are hung with a hundred fine black and white prints. Cases and safes conceal boxes filled with rare etchings. One wall for instance, shows a group of Whistler's Venetian etchings, dry-points by Muirhead Bone, Rodin, Legros; a Durer engraving, a fine D. Y. Cameron, a Goya and two superb Meryons. Over the mantel, above the hospitable hearth, a few choice etchings by Andres Zorn are hanging, another wall is devoted to French impressionists ,another to American etchers, and still another to the etchers of California.

One feature of unusual interest is a massive steel etching press, which through the courtesy of Mr. Furman has been used by the San Francisco etchers, and is now serving the etchers of the southland.

The presence in our midst of such a wide and well chosen group of etchings is bound to give greater impetus to the growing appreciation of good prints in southern California and to act as a stimulus toward higher standards in the local production of graphic art.

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¶ During the year ended June 1, 1924, there was a net increase of 25,221 electric meters connected to the lines of Los Angeles Gas and Electric Corporation.

On the basis of one meter to each four persons, that is equivalent to serving electricity to a city of 100,000 people today who were not here a year ago.

¶ In other words, it is as if a city of the size of Long Beach had been connected to the electric system of the Corporation within the twelvemonth.

Los Angeles Gas and Electric Corporation

PREFERRED STOCKS

By Burtis C. Rogers, Pasadena Representative Carstens & Earles, Inc.

As between bonds and preferred stocks as a medium for investment purposes, bonds are to be considered the best form, as a class. However, there are many preferred stocks which an investor can buy, in order to diversify his holdings and increase his yield which offer a very safe and profitable form for his capital. In the selection of any investment of course, more attention should be paid to the investment instrument itself, rather than to its name, for there are many stocks which are absolutely good investments in all that the name implies, and should be bought as such, while on the other hand, investment avenues which may be called bonds, have all the ear marks of a poor investment, and should be left severely alone. In other words, investments should be purchased more on their merits, and not simply because one is called a bond, and not purchased because the other might be called a stock.

The preferred stock is a form of security which represents limited ownership in a corporation, and the holder thereof receives his dividend at a fixed rate which cannot be increased, usually, and he is entitled to priority as to earnings and assets over the owner of the common stock. There are also other protective features surrounding his interests in distinction to the common stockholder.

The preferred stockholder, unlike a bondholder, is not a creditor of the corporation, and is not given the strong powers that bondholders have, to force a corporation to meet their fixed liabilities under heavy penalties. Unlike a common stockholder, the preferred stockholder has no vote, usually; and furthermore he cannot participate in the profits of the corporation, beyond a fixed rate, like six, seven, or eight per cent. Notwithstanding this, there are provisions governing or behind the preferred stock which make it attractive to the investor. Preferred stocks might be divided into two classes, the first class, that of public utilities, such as power and water companies, and railroad companies. These preferred stocks differ very widely from the second class of preferred stock, which is the industrial preferred stock.

There are certain principles which ought to be followed in selecting industrial preferred stocks, and following will be found a list of items more or less in the order of their importance, and these should be thoroughly investigated by any investor looking for good preferred stocks: 1, Management; 2, History; 3, Value of the idea; 4, Stability of the business; 5, Net tangible assets; 6, Net quick assets; 7, Net earnings; 8, Provisions of the preferred stock; 9, Size of the corporation; and 10, The popularity of the business.

First, the management is an item of the first importance to any investment banker who is considering the purchase of an issue of preferred stock. It is obvious that a company might have a good history and might have a wonderful underlying idea and be in a very stable business, and yet with poor management they might be money losers instead of money makers.

Second, the history of the corporation should show a steady growth over a period of years.

Third, the value of the idea underlying the business. That is of intangible value, but it very largely affects the earning power. Under this item "idea" might be included inventions. Inventions are very dangerous ground; but if they have been proven and commercialized, they form a very attractive basis for a preferred stock issue, providing also that the tangible assets are there. To take as examples the automobile as an invention, or the invention of the kodak, or the sewing machine, these are all inventions which have been commercialized, and perfected and placed on a business basis, and form a very good basis for a preferred stock issue.

Fourth, the stability of the business. This item is the principal one to investigate. Corporations differ very widely in their products. Meat packing companies, wholesale groceries, food products, cereal making, any one of these particular businesses differs widely from say the oil producing business, and there are hundreds of risks in between. The fifth and sixth items to be investigated are the net tangible assets and quick assets as regards the preferred stock issue. Usually the statements which advertise preferred stocks give the amount of net tangible assets and the net quick assets behind the preferred stock. Care should be taken to get the proper proportion of such assets to the business. For instance, in the wholesale grocery business, such a busines would probably not have much of a property account, and therefore would not need a great deal of tangible assets behind the preferred stock, while a specialty steel business with a very valuable plant would have a large property account, and that ought to be taken into consideration in looking into a preferred stock. The quick assets should also be investigated with a view to seeing that they are properly proportioned. Then the net earnings, provisions for the preferred stock, and size of the corporation come in for consideration. The final point is: How popular is the business? A preferred stock of say a company making a very popular brand of soap, would enjoy a much greater market and probably sell at a higher price than say of another product, no matter how good which was only known in a certain community, or to a certain class of people in that trade, and that is the reason why advertised articles, if they have been stabilized over a period of year, form a good basis for a popular preferred stock issue.

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The Fred E. Reed Prize Cup, given for the best home-town speech made each year, is this year the possession of Mr. R. A. Swink, President of the Pasadena Realty Board, of Pasadena.

THERE are ten fundamental reasons why cities exist. Some cities have one of them, some have seven or eight. No city on earth has all ten—save Mine.

Rising like Naples, gradually from the water's edge into hills a thousand feet above the sea; varied topographies, giving scenic beauty unsurpassed; giving, too, a wealth and variety of natural parks and playgrounds—beginning with Lake Merritt, our 160-acre water park in the heart of a city, and continuing along a Skyline Boulevard (rated by Baedeker third finest drive in the world), passing thousands of homes set in hillside gardens that look down over a city below, out across a blue bay, to where Mt. Tamalpais guards a Golden Gate—My City, known far and wide as *"Oakland, Most Beautiful of World Cities"!*

City of Inspiration—that gave to a world Jack London's "Call of the Wild," Edwin Markham's "Man With the Hoe," Joaquin Miller's immortal "Sail On and On."

With a mean temperature of 58 degrees, and 59 the point of perfection, Charles Schwab says My City has the most equable and efficient *climate* on earth.

The *Literary Digest* states our *health* record—infant mortality last year lowest of the forty-seven largest cities of America.

Western outpost of a nation! Situated on the mainland side of San Francisco Bay, finest harbor in the North Temperate zone. Terminus of every railroad running to the water's edge in all the 1300 miles from Portland to Los Angeles. With a hundred square miles of level usable land for our *manufacturing*. Fronting a hundred and ninety square miles of deep water for our *commerce*. With hydro-electric energy from our mountain streams and fuel oil from our valleys delivering power to the factories of Oakland cheaper than coal to Pittsburgh.

All four of the great fundamentals are ours. We're the heart of California, richer in combination of *agriculture, mining* and *forest wealth* than any equal area of land on earth. We're the home port for the Alaska Packers, largest fleet of *fishing* vessels that sails the ocean.

For our *recreation* 6000 miles of paved highways radiate out of Oakland into a land of history and romance—land of the Padres and the Missions; into Tahoe and Yosemite and the Big Trees. California, the playground of America!

Before us on the shores of the Pacific two-thirds of the population of the globe—offering three-fourths of the raw wealth of the earth in exchange for the manufactures of America—and Oakland the city of service to them both; twenty days nearer the Orient than the great ports of the Atlantic and of Continental Europe, with natural monopoly on the trade of a world.

Nineteen out of twenty of the great nationally advertised concerns recently placing their plants on the Pacific Coast chose Oakland for their home. Over one-half of the nineteen largest of their kind in America. General Electric told us: "You're the natural inevitable distributing point for the Western World."

No wonder our population, fifteen years ago 75,000, is today 275,000! Bank clearings increasing 750 per cent in fifteen years; water-born commerce 650 per cent in eight years. A building record of $5,000,000 jumped to $24,000,000 in the last three years.

We're the second fastest growing city of 200,000 people or more in the United States, and the *fastest* growing industrially.

But the chief end of living is to Live!—Not merely to make a living.

With a school system rated one of the finest in America; with innumerable churches and libraries and public parks; with a playground system judged the model of the world at the Panama-Pacific Exposition. Home of Mills College, only women's school of collegiate rank west of the Mississippi. The University of California, largest university on earth, with a student enrollment of more than 17,000, the University of a Western World—within walking distance of our homes.

To us today, like to Athens of old on a Mediterranean, come men from all parts of a Pacific world, brought by the peaceful pursuits of industry and trade; sending their sons after them, to sit on our hills at the feet of our masters and learn the great truths of Occidental civilization; returning bearing back with them the *light of a new era* to that oldest of all nations since civilization began.

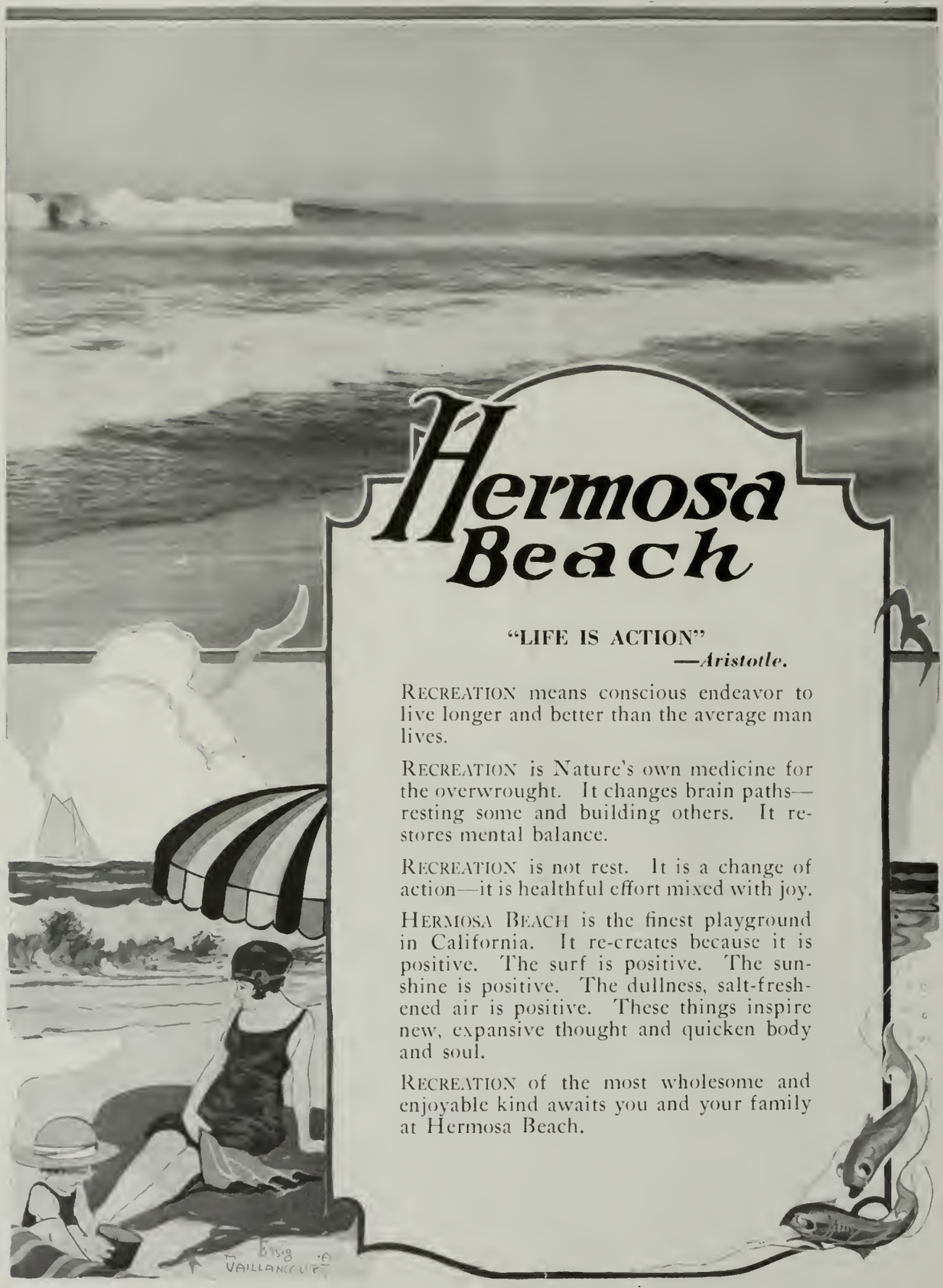
Like Athens of old so shall my city remain—enduring all time because of this, the highest of all her services to the sons of men.

I give you Oakland, California! A City of Present Opportunity! City of World's Future! A City of Destiny!!!

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On account of lack of time to interview changing Boards and secretaries no solicitors will be sent to Chambers of Commerce. Send for rate card and contract and choose your own month.



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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

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OTHER advertisers of exclusive stores and new matter of interest to West Lake Square will be found on pages 24 to 27 and on page 29 opposite the Bulletin of The A.L.S.C.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
Aug. 30-31-Sept. 1—Informal Dance, Joint Stag Cruise with other southern California yacht clubs. Junior Small Sailing Boat Races.
Sept. 5—Final Ladies' Weekly Luncheon, cards and mah jongg.
Sept. 13—Dinner Dance.

Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, will continue the Summer Exhibition until the middle of September. This exhibition consists of the Traveling Collection selected from the Foreign Section of the Twenty-third International Exhibition of Paintings assembled by the Carnegie Institute at Pittsburg. Also a loan exhibition of a very rare collection including more than sixty examples of Japanese Lacquer Inro.

THE Southwest Museum, Marmion Way and Avenue 46, Los Angeles, discontinues special exhibits during the months of Aug and September but the permanent exhibits offer much of interest to the public. An Archeological Exhibition is announced for the month of October, to which members are invited to contribute.

THE Biltmore Salon will continue through September the exhibition of small canvases by members of the "Painters of the West." The pictures are arranged in groups of four small ones around one larger and show exquisite examples of the work of our western men. Among the artists exhibiting are Carl Oscar Borg, Dana Bartlett, Colin Campbell Cooper, N.A., Clyde Forsythe, Armin Hansen, Frank Tenney Johnson, Aaron Kilpatrick, Jack Wilkinson Smith, Hanson Puthuff, and Max Wieczorek.

THE Stendahl Galleries, Ambassador Hotel, are continuing the exhibition of American painters, including A. P. Ryder, Ranger, Waugh, Blakelock, and a group of small paintings by J. Francis Murphy.

(Continued on Page 4)

for a finer
LOS ANGELES

LOS ANGELES is placed in a beautiful setting; it should be a beautiful city, and it can be made a beautiful city if our energies are devoted to the task. Let us all pledge ourselves to this fine ideal.

At *Carthay Center*, on Wilshire Boulevard, we are developing a home community unsurpassed in Southern California. On West Seventh street, just west of Coronado, we have built a beautiful store building in the Italian style that marks a distinct advance in the architecture of business structures. In the former there are lovely homes and fine homesites for sale; in the latter, two or three stores for rent that will appeal to those with high-class clienteles.

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THE Arts and Crafts Society of Southern California, because of the necessity of establishing a center, have opened a shop at 2508 West Seventh street. Here may be found a display of craft wares, while it also offers a meeting place for craft workers. The rooms were decorated by Douglas Donaldson.

THE International Salon, a gallery for the exhibition of paintings in the Curtis Studio on Figueroa street, opened with an exhibition of the works of Adolph Brougier, consisting of three groups, portraits, European landscapes and California landscapes.

DANA BARTLETT is showing a group of his recent European drawings in the art department of the Public Library, Los Angeles. The sketches are in ink and water color and show delightful bits of the Continent.

THE death of William J. Cahill, painter, illustrator and instructor, in Chicago in August, saddened many friends in southern California. In 1914 Mr. Cahill in connection with John Hubbard Rich opened an art school in the Baker Block on North Main Street, where many of the younger painters studied. He has always been a contributor to the local exhibitions, and his "Thoughts of the Sea" is a representative work in the William Preston Harrison collection at the Los Angeles Museum of History, Science and Art.

ARMIN HANSEN and Ralph Pearson are showing etchings at the Stendahl galleries, Ambassador Hotel. The work of Hansen dealing principally with Monterey and the fisherfolk there. Pearson is a member of the Taos group and his work shows evidence of his life in New Mexico. On two occasions Hansen received a medal in the Printmakers International at Exposition Park, and last year Pearson had the honor of making the Annual plate, proofs of which became the property of the Printmakers of California.

ANNI BALDAUGH is now in her new studio at 2521 West Fourth street, Los Angeles.

CARL MOON, with Mrs. Moon and their two small daughters, spent a portion of the summer at Long Beach but are now at home in Pasadena.

THE friends of Art, San Diego, held the Summer Exhibition of work by the Art Guild members during the month of August in the Fine Arts Gallery, San Diego Museum, Balboa Park. The artists exhibiting were Emma Allen, Esther Stevens Barney, Martha B. Bintliff, Maurice Braun, A. B. Campbell-Shields, W. S. Christie, A. H. Cleaves, Pauline Hamill De Vol, Louise Darby, C. A. Dunn, Lindsey A. Dudley, William A. England, Marie Marguerite Frechette, C. A. Fries, Mary L. Fenn, W. J. Fenn, R. S. Holman, Martha M. Jones, Leda Klauber, Alice Klauber, Evelyn N. Lawson, Alfred R. Mitchell, Ed. C. Northridge, Annie Pierce, W. H. C. Pierce, Mrs. Julia S. G. Porter, Clara Ruth, Maude A. Rice, Mabel E. Sumerlin, Elizabeth Sherman, A. B. Titus, Ella Thomas, Sarah E. Truax, A. R. Valentien, Katherine H. Wagenhals, Mary Belle Williams. Etchings were shown by Mabel Fairfax Smith, and among the sculptors were Ruth Norton Ball, Helena E. Peck, Mabel Fairfax Smith and Anna M. Valentien.

MAURICE BRAUN exhibited a group of recent paintings in the Museum of New Mexico in Santa Fe during the last two weeks of August.

THE Kanst Art Galleries, 2875 West Seventh street, Los Angeles, will continue the special pre-removal exhibition through September 26; the galleries are open from ten to five, or at any time by appointment.

CARL H. BRUECKNER, of the Cannell and Chaffin Galleries, is not only able to discuss the merits of the paintings shown but is equally versed in athletics, coming to California originally as football coach for Whittier College.

LA JOLLA Art Association is holding a Maurice Braun show during September.

AT a meeting of the California Water Color Society, the following officers and jury were elected for the ensuing year: Henri De Kruif, president; Theodore Modra, first vice-president; Karl Yens, second vice-president; John Cotton, secretary; Bessie Haben, treasurer. The new jury is: Charles L. A. Smith, Edouard Vysekal, Bessie Hazen, Karl Yens, F. Grayson Sayre; alternates, Helen Dunlap and Harry V. Law.

The annual exhibition of the society will be held at the Los Angeles Museum during the month of January, next, jointly with the International Traveling Water Color Show. Applications for membership may be mailed to the secretary, John W. Cotton, 1202 East Colorado Boulevard, Glendale, Cal.

BENJAMIN BROWN and Howell Brown have recently sold three etchings each to the Library of Congress for its permanent collection. These etchings were on exhibition in the U. S. National Museum, Washington, in the early Spring.

RALPH M. PEARSON has sold fifty etchings to Samuel Porter, the owner of the new San Diego hotel, who will place them in the handsomest rooms of the hotel.

F. TENNY JOHNSTON and Jack Wilkinson Smith left the last of August for a month's sketching in the high Sierras.



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CLYDE FORSYTHE is sketching in the neighborhood of Big Bear.

AARON KILPATRICK continues to find interesting material at Morro Bay.

HANSON PUTHUFF has returned from the Grand Canyon.

ROBERT VONNAH, after a lengthy stay on this coast has returned to the East and after a short stay in New York will sail for Europe.

SEVERAL works of Martin Borgard are now on the wall at the Cannell & Chaffin Galleries. This artist has created a great sensation in Paris and his paintings were quite the talk of the Spring Salon. Another artists who has caused a furore in Paris during the present season is Hovsep Pushman. He, too, is represented in the current exhibition at the Seventh Street galleries of Cannell & Chaffin. It is not very often that two American artists receive such wide acclaim at Paris, and in the same year have their works on exhibition in Los Angeles.

F. TENNY JOHNSTON'S will be the first one man show of the Fall at the Biltmore Salon, early in October.

EDGAR PAYNE is now in England after an extended stay on the Continent.

THE Biltmore Salon will show a group of Moran's during September.

JOHN HUBBARD RICH has just finished a portrait of Dr. Von Klein Smidt of the University of Southern California.

THE summer exhibition of Eastern and Western painters continues at Cannell & Chaffin's. Beginning in October art lovers in Los Angeles, Pasadena and vicinity will be treated to a series of wonderful one-man shows; the Los Angeles Gallery and the Maryland Gallery of Pasadena have booked unusually attractive exhibitions. Among them will be several foreign artists of international fame as well as our best and greatest American artists.

SEYMOUR THOMAS and Mrs. Thomas spent a portion of the month in San Diego and La Jolla.

CARMELITA Park House, Pasadena, announces the following exhibitions: The Frederick Monsen Ethnographic Indian Photographs, August 26 to September 14. Exhibit of Painters and Sculptors Club, September 16 to 28, under the joint auspices of the Pasadena Art Institute.

THE Cannell & Chaffin Galleries are exhibiting a wonderful group of bronzes, the work of E. Phiminster Proctor. Included in the collection are the famous Princeton Tiger, the Buffalo Hunt, the Puma from Proctor Park, Brooklyn, N. Y., and Charging Buffalo. They form a striking contrast with the dainty elfin bronzes of Bessie Potter Vonnah, which are also on exhibition.

THE Maryland Hotel Galleries, Pasadena, recently acquired and completely remodeled by Cannell & Chaffin of Los Angeles, has opened with a summer show of both Eastern and Western painters. Canvases by Edgar Payne, Orrin White, Marion Wachtel, Elmer Wachtel, Alson Clark, Chauncy Ryder, Martin Borgord, Hovsep Pushman, William Ritschel, Edward Potthast, William Crossman and others are being shown. Cuthbert Homan is the resident manager.

THE Print Room of the Cannell & Chaffin Galleries is given over to Armin Hansen and a group of English etchers. The Hansen etchings are exhibited for the first time and are unusually interesting. The English group includes Frank Brangwyn, George Soper, Smart, W. S. Wyllie, whose Royal Air Force Memorial, in London, is a thing of exquisite beauty; Banner and Hankey. The last has done a wnoderful etching of the famous bridge at Luxemburg.

Music

THE Hollywood Bowl Summer Concerts closed the 1924 season August 30. On Thursday night, August 28, the three winners of the Young Artist Contest, Lois Pulitz, Violet Stallcup, and Hans Wippler, appeared as soloists.

PASADENA Light Opera Association, Inc., are proceeding with their plans to open with the "Mikado." A company of over eighty people began rehearsals in August. Franz Lehrer, composer of "The Merry Widow," is an honorary member of the organization, as are Carrie Jacobs Bond, Mrs. J. J. Carter, Charles Wakefield Cadman, Arthur Farwell, Raymond Hitchcock, Irving Berlin and L. E. Behymer.

THE fourteenth season of the San Francisco Symphony Orchestra, Alfred Hertz, director, will open October 31. There will be twelve Friday afternoon and twelve Sunday afternoon concerts of the regular series, and ten Sunday "Pop" concerts. The symphony and "Pop" concerts will be given on alternate weeks. All the events will be given in the Curran Theater.

IT is announced that a performance of Mendelssohn's "Elijah" will be given in San Diego, September 15, under the direction of Nino Marcelli.

THE Woman's Choral Club of Pasadena announces September 15 as the opening date for the winter rehearsals. Mrs. C. C. Blauvelt, the former director, will be unable to conduct this season on account of ill health, and Maestro William Tyroler has been selected as the new director. Mry. Tyroler has had years of experience both here and abroad, and during his stay in Los Angeles has conducted the

Wayfarer Chorus, a permanent choral organization of three thousand voices.

LOS ANGELES Chamber Music Society at the close of a most successful season announced a few of the plans for next winter. The date of the first concert will be Friday evening, October 17, the place will be the Friday Morning Club, and the dates will alternate with the Friday Symphony concerts.

PASADENA'S music season of 1924-25 will include no less than six evening concerts by the Philharmonic Orchestra, is the announcement made by the regional board, through the chairman, Mrs. Frank Gates Allen. The board also expects to have two matinee programs for children. These concerts by the Philharmonic Orchestra, Walter Henry Rothwell, conductor, will be given once a month in the Raymond theater, beginning in November and extending through April.

GERTRUDE ROSS, composer and pianist, gave an interesting program at the Gamut Club of San Pedro during August. Mrs. Ross explained her composition of the music for the Pilgrimage Play and interspersed her talk with illustrations on the piano.

AN interesting note from the Music Lovers' Shop,—Richardson's beautiful new place at 730 W. Seventh Street,—states:

It is not commonly known that General Dawes, Republican Vice-Presidential nominee, is a musician as well as a prominent figure in the world of finance and affairs of state. One of his works, which he calls "Melody in A Major," has received the attention of no less an artist than Kreisler, who has played an arrangement of it for the violin in his concerts. Milton Suskind has played it for the Ampico.

REDLANDS, under the initiative of Mrs. George C. Mullen, chairman of the Community Music of Redlands, has enjoyed weekly "sings" throughout the summer in the amphitheater, which provides seating arrangement for more than three thousand auditors. Under the auspices of the same association a series of Thursday evening artists' concerts have been arranged at the amphitheater.

GRAND Opera on a scale of Metropolitan significance by the Los Angeles Grand Opera Association, is the promise for early October. Such famous artists as Claudia Muzio, de Luca, Gigli, Schipa, Sabaneeva, and Toti dal Monte, have been engaged. Gaetano Merola, the general director, will conduct. A chorus made up of some of the finest voices in and around Los Angeles have been training since February under Alexander Bevani and William Tyroler, and the orchestra will be made up of Philharmonic players. With permanent Grand Opera assured by the success of this undertaking, Los Angeles indeed begins to take on the aspect of a metropolis which will be attractive to cultivated people the year around. More than 1400 representative people in Southern California have already subscribed to the five performances, which includes Andrea Chenier, Lucia, Romeo et Juliet, Traviata and Manon. Merle Armitage, Los Angeles impresario, is the business executive and Federal Judge Bledsoe is president of the Association.

Announcements

PASADENA Community Players will open their eighth fall season with "Mary the Third," by Rachel Crothers, one of the late New York successes. The second offering will be "Fashion," the latter part of October; this is one of the first American plays of a century ago and has been running in the Provincetown Theater, New York, for six months.

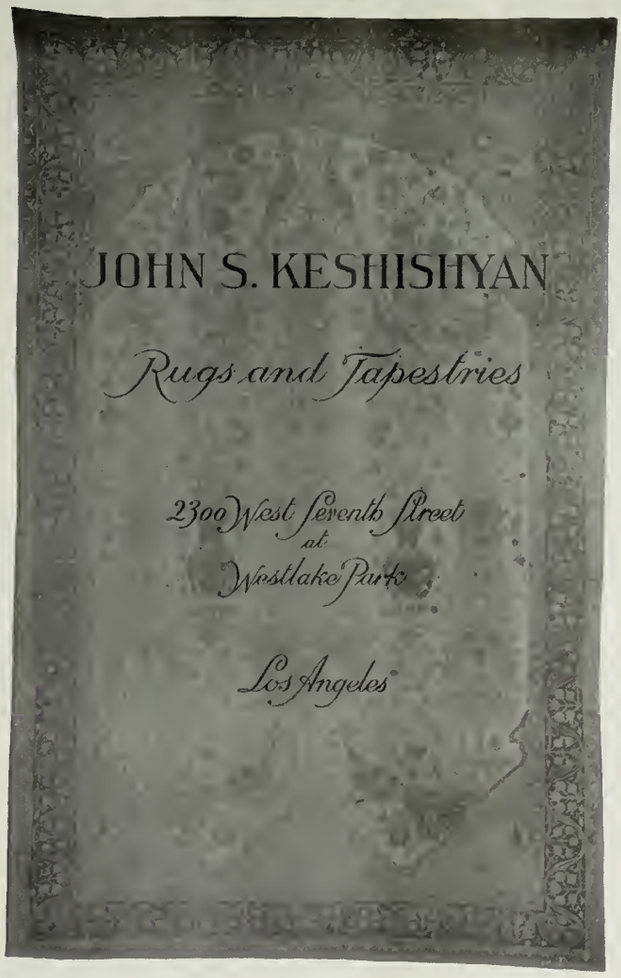
SIGURD RUSSELL of the Potboiler Art Center, 730 N. Broadway, Los Angeles, announces the following programs for September: September 7, "Sage," play by Raphael Bennett, and Sicilian Chorus of over thirty voices; September 14, "What's the Idea?" play by Florence Pierce Reed, and "The Letter," play by Anne Murray; September 21, "Sintram of Skagerak," play by Sada Cowan, and "The Guardian of the Norway Maple," play by Emil Hendel; September 28, entire Russian program. Week of September 29, the Potboiler Players in "Six Characters in Search of an Author," by Luigi Pirandello.

PASADENA Historical Day will be celebrated at the Carmelita Park House on the afternoon of Admission Day, September 9th.

DURING the season, October to May, a series of seven productions will be made in The Playbox, Pasadena, under the direction of Gilmore Brown. The Playbox is an experimental theatre, where varied and novel plays will be given, with interesting experiments in acting, setting, and lights. Admittance by membership card only. Address, The Playbox, 251 S. Fair Oaks Avenue, Pasadena.

THE Soroptimist Club resumed the weekly luncheons in August with interesting and varied programs. August 19th Mr. George Barnes addressed the club on "Reforestation." The club offered a prize for the best Soroptomist Song in popular form written by members, and these songs were presented to the club at the first meeting in September.

UNIVERSITY ORIENT TOURS, James A. B. Scherer, Director, announces change of sailing date to November 6, for the Round the World tour. Address 1912 Green St., San Francisco.



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THE movies are creatures of sentiment. We wish to appeal to that sentiment. We wish to appeal in behalf of the children. We wish our children to know Charles Dickens, and Alexandre Dumas, and Mark Twain, and the great story tellers of the child-world. We do not at all object to their knowing these classic figures from what is known as the "silver screen" instead of from the printed page. But we wish the screen to give a true reflection.

We do not wish to see the "title man" intersperse "Oliver Twist" with modern vaudeville puns. We do not wish to see Robin Hood, that penniless outlaw, start his career as the grandiose Earl of Huntingdon. We do not wish to see the "Yankee at King Arthur's Court" assail Merlin with tanks and armored cars and airplanes. We do not, above all, wish to see the fine fancy, the historic spirit, of a great story or a great writer lost in the sands of commercialized impertinence out "on the lot" at Hollywood.

We present this as a wish, instead of a protest or a demand, because we know the imperviousness of the "movies." We know the armor they oppose to outcries in behalf of that pale thing called art. On such a plea we are licked before we begin.

But in the name of sentiment—the weak spot in the armor—we may breathe a wish to which even Hollywood may give ear. We wish to have our children's rights protected in motion picture palaces as rigidly as they ought to be in factories. We wish to have Mr. Will H. Hays save "Little Orphant Annie" from being jazzed up so that James Whitcomb Riley would never recognize it. Will he kindly oblige?

—(Editorial N. Y. Tribune)

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CONTENTS

		Page
CIVIC ARCHITECTURE—ROME		Cover Design
A Contribution from the Allied Architects' Association.		
SOUTHLAND CALENDAR		3-5
GOOD ARCHITECTURE A MAGNET FOR TRADE	*Arthur Duncombe*	7-8
WEST LAKE SQUARE, LOS ANGELES	*M. Urmy Seares*	9-11
THE ART OF JAPAN	*James A. B. Scherer*	12
OUR SAN DIEGO LETTER	*Hazel Boyer*	13
OLD SPANISH DAYS—SANTA BARBARA	*Ellen Leech*	14-15
SOUTHLAND OPINION	*Paul Perigord*	16-17
LOG OF THE GOODE SHIPPE MILDURA	*Claude G. Putnam*	18-19
THE BULLETIN OF THE ARCHITECTURAL CLUB		20
THE VETERANS' MEMORIAL AND THE COVER PLATES		20
INSTITUTE AWARDS IN DOMESTIC ARCHITECTURE		22
THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA		24
BOOKS FROM THE ATLANTIC COAST	*E. M. Greeves Carpenter*	26
PASADENA BROWNING CLUB STUDY	*Ella Townsend Stork*	27
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA		28
RECENT BOOKS—REVIEWS	*Louise Morgrage*	29
LAND DRILL FOR WATER FIRST AID	*Mary Wallace Weir*	30

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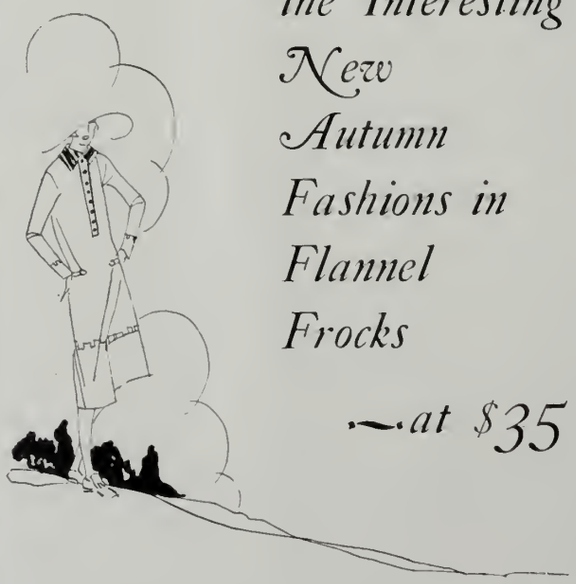
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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

BEAUTIFUL ARCHITECTURE A MAGNET FOR TRADE

By ARTHUR DUNCOMBE

THERE are many of us who have stopped to admire a novel piece of architecture in the everyday humdrum of American business blocks. It is the store front that invites the stranger's eye. The firm within may have an enviable reputation, but this will not radiate through walls making up an ordinary frontage. Perhaps the new client will attribute his entrance to your shop to the artistic display of the windows, but what drew him to the block, of which your shop is but a member, is a question bearing deeply on the subject of architecture as a magnet of trade.

One need not expatiate on the mistakes made in the buildings hastily thrown together to meet the ever increasing swell of trade. They tell a sad tale indeed. A few are crumbling at the foundations, while others having lost much of their original material have taken on a near semblance to a patched quilt. When bits of plaster are conspicuously absent in the outer and inner walls, one may conclude the structure is old, no matter how recent its construction. Yet there are amongst us those hopeless optimists who blame this falling to pieces to an unexpected change of weather, earthquake shocks and what not. Just as amusing a tale may be told of the lessee who sat calmly waiting for a brisk trade, while those on the street passed by, not knowing for certain just what was inside the shop, but taking for granted it was a shop the very antithesis of its true use. Yes, the poorly constructed store, and the building which does not proclaim its use are the two greatest causes of discontent, both directly and indirectly, in the great game of business today. Although the trouble is easily remedied, there are always those who will take one more chance on inartistic construction, hoping to play in luck and find an ignorant or unsuspecting tenant. In the West we feel it is unnecessary to build for the decades to come. There is a general tendency to do away with the solidity of the East. The changing avenues of promenade demand the least possible invested capital to make their short lives profitable. On the principal thoroughfares, however, even if marble and stone are banished in the small one and two-story business blocks, there should be an air of dignity that will give the locality an impressive atmosphere. The materials, used for the cheap looking store, may be molded into a structure of beauty, the value of which will more than pay the cost of construction made less by procuring an artist for its development rather than an ordinary wielder of tools.



LOOKING EAST TOWARD WESTLAKE PARK ON SEVENTH STREET, SHOWING THE BEAUTIFUL SHOPS BUILT BY MORGAN, WALLS AND CLEMENTS FOR ROBERT HITE, WHO STARTED THE DEVELOPMENT OF WESTLAKE SQUARE. THIS PICTURE WAS DONE IN COLORS FOR THE COVER OF OUR AUGUST NUMBER. PHOTOGRAPH BY MOTT.

Let us consider that type of architecture most commonly used in California, the Spanish Renaisance. There have been intermixtures of the Persian, the Turkish, and Moorish. Here and there are touches of the beauties of Old Mexico, all conventionalized to form what we call the Spanish, but each is individual in itself, and although all have been jumbled together, they are still a bit foreign in their atmosphere. Some have construed these modes of design to be passing fads. The fallacy in this is evident, as never before in the history of building has there been a more decided trend toward the Spanish, and those designs found in neighboring Mediterranean countries. In these generally accepted groups of design there is that simplicity which pleases the most fastidious. There is a freshness, and a coolness that fits the modern West to perfection. In the mass is found solidity, the walls offering a field for the fresco painter, while florid designs and sculpture with color to suit the individual may be added at will. The plain walls offer opportunities for design as in no other form of architecture. Too, there is in the West the space available for architectural embellishment on both sides and front of the outer walls. It is to be hoped that we may now look to a permanent and lasting form of architecture that will soon be so standardized there will be no cause to restrain the erection of the best and the most alluring structures possible as a stimulus to better business.

With architecture of permanence, the buildings here may be made as locally distinctive as those of Philadelphia or Boston in their respective forms. Just why we have tolerated the ordinary brick front so long is a question. I am discussing the one-story building throughout, with exceptions in those with balconies and second floor studios, so with this in mind I believe there are none



A HANDSOME STORE BUILDING ON WESTLAKE SQUARE. MORGAN, WALLS AND CLEMENTS, ARCHITECTS.

who really favor the use of the red or white glazed brick in California, regardless of its permanent qualities. A building that would last till the day of reckoning designed out of style with the trend of the architectural movement of the times is like the woman who wears a dress made in the nineties and knowing its value as a material still feels the texture in itself is enough to offset the lines that pleased her friends in another century.

The well planned store will rent if its location is favorable to a reasonable number of pedestrians. The average "slum" shop has an electric sign that shouts the wares of its owner a block or more away. This might pass without comment, but a half dozen shops on either side add their share to a disgruntled landscape, and the motly group makes up a vista of commonplace store-fronts of the average business blocks. They ruin any architectural piece within a half mile. They are money grabbers from the small traders. They are like thousands of their kind in every city, in every state, all having the same identical wares. Few can claim a permanent and lasting clientele, for the similarity in each bars any hope of distinction.

The small store building must be as pretentious as the bank. In its own small way it should be confidence inspiring. Leaving out the bizarre, the architect must design a structure that lifts itself above the ordinary run without going to extreme plainness. It should attract and inspire and create an atmosphere of satisfaction. Good designs attract trade and keep it. The business man of today must have a building that brings profit both to himself, and the owners. In his effort to economize we often find him taking over the direction of both architect and construction engineer. He is making a mistake. No man can expect to be up to the minute in every branch connected with the erection of a modern structure. The finest examples of American building today are those in which the specialist had full play to plan out the appointments best suited. The store-front with features that attract advertises itself. The admiration of passers-by is a bonus on your investment.

The era of building reform is slowly under way. It is gaining momentum and there will be no holding back. Slight sympathy can be shown those who have not heard the call for good architecture. The wave of pleasing design in our own business streets is sweeping all before it and proves in the illustrations here gathered together that in actual attractiveness and increased income, "beauty pays."



THE GATCH-HILL STUDIOS IN ANOTHER WESTLAKE BUILDING BY MORGAN, WALLS AND CLEMENTS.



INTERIOR OF THE STORE OF JOHN KESHISHYAN ON WESTLAKE SQUARE. MORGAN, WALLS AND CLEMENTS, ARCHITECTS. RARE AND BEAUTIFUL ORIENTAL RUGS OF THE FINEST QUALITY ADORN THE WALLS.

THE EXPERT IS WORTHY OF HIS HIRE

By M. URMY SEARES



AS A GROUP REFLECTED IN THE LAKE THESE BUILDINGS BY MORGAN, WALLS AND CLEMENTS FORM A NOTABLE ADDITION TO THE ARCHITECTURE OF THE CITY AND MAKE OF WESTLAKE SQUARE A UNIQUE SHOPPING DISTRICT AROUND A LAKE. MOTT, PHOTOGRAPHER.

OPPORTUNITY has ever been the fundamental lure of the West. Scout and trapper, pioneer woodsman or farmer, and, on the Gold Coast, adventurers by land and sea, have sought this new country in its romantic past. Nor is the present less romantic if we can look behind the scenic curtain of our daily life and see the forces which are now at work building up a new community on the farthest limit of this western continent.

Opportunity for what might be called a strong and practical imagination still exists; and many an intrepid adventurer upon the sea of business finance has dreamed a dream of purple cities and gone forth to realize them.

Severely as Los Angeles has been criticized by eastern magazines whose western reporters have posed as poor tourists and loafed about in the slumdom of real estate transactions, we must not lose sight of the facts surrounding the organization of our State Realty Board and the new laws it has introduced to protect strangers and raise the standard of its business. We must remember that the last half century has seen the complete introduction of machinery, setting free from production a large portion of the populace who find a livelihood in selling the products others raise or make. Salesmanship and advertising are modern callings employing thousands. It is too much to expect these great business functions to be free from shysters and quacks; but more prominence must be given to the experts in these lines and their honorable methods set forth in their ethics and ideals.



A CHARMING STORE, AT 2815 WEST SEVENTH STREET. BUILT BY MORGAN, WALLS AND CLEMENTS FOR MARSHALL LAIRD.

Whenever Los Angeles boasts of her rapid growth she should give credit to the realtors who have made her big. Whenever the captains of finance who now guard her destiny build a great office block they should give the planning of it to the finest experts which this city affords. Working together these experts on finance and big business and the expert architects and engineers can work wonders with this shoddy city so hastily grown up. No man really great in his own line will ignore the fact that he cannot in one lifetime master many of the great professions, nor will he fail to find a great architect when he has building to do.

When the multitude arrived in Los Angeles, the realtors being the most energetic and efficient workers we had, began at once to house the multitude. That they were not trained in building did not dismay them. They plunged in and played the game of builder and designer; some even going so far as to use the honored name of architect, putting "unlc" (unlicensed) after it to keep within the feeble law which pretends to protect the profession but does not protect the public from the quack designer. And so our streets were being lined with quack houses, coops, and crazy freaks which served their purpose and must now be pulled down to make place for forms more pleasing to the improved taste of the people. Men who would never dream of standing on a platform, untrained, to sing a song they made up as they went along, have bought whole blocks and set up on the city's streets their blatant houses which they stole out of a borrowed magazine, and which publish to a world of educated passersby the paucity of design within the builder's vacant mind.

To sing a fine song before the great audience that filled Hollywood Bowl nightly this summer requires years of training, study with great masters, practice and infinite pains. To build the simplest houses well enough to satisfy that audience when it pours down the street lined with stores or rows and rows of homes, requires as much training, as much study of masterpieces, as painstaking work on the part of *some one* as does the satisfying singing of a song. There are more fine architects in our midst than singers. We should have even more pleasure in walking



ENTRANCE TO THE INTERESTING STORE OF B. B. BELL AND COMPANY, DESIGNERS OF OUR FINEST WORK IN WROUGHT IRON.



ENTRANCE TO SHOPS OF B. B. BELL AND JOHN KESHISHYAN, WEST LAKE SQUARE. MORGAN, WALLS AND CLEMENTS, ARCHITECTS.

the streets to view our civic and business architecture than we have in listening so quietly to our fine musicians on a summer night.

Such pleasure the connoisseur now has in viewing the new buildings planned for that unforgettable shopping district surrounding the lake and shrubbery of West Lake Square. These illustrations from the offices of architects and realtors who have given this great pleasure to the people show what can be done when experts are employed to do the work for which the world of science, art and history has fitted them and them alone to do. No law can be passed which will keep a gullible people from being fooled; but when public opinion once has made its own the beauty of architecture it may have by choosing experts instead of ignoramuses to do its work there will come a recompense, a tidal wave of full appreciation, and as deep a disgust for pseudo art and ugly city streets.

THE FOREST AND PASTURE LANDS OF CALIFORNIA



THE FORESTS AND WATERS OF YOSEMITE ARE WELL GUARDED AND TRAVELLERS ARE ADMITTED TO ALL GUARDED DISTRICTS AND RESORTS.

ALONG the path of motor travel and camping parties, there has followed this year a trail of fire which has devastated hundreds of acres of forest and burned up the feed of cattle upon a thousand hills. Californians, born among the yellow fields and bonnie brown hills, and bred to guard the forests and wild grass pastures as they would their own homes from fire cannot but feel indignant at the ignorance that carelessly leaves a campfire or throws a burning match into the dry grass border of our splendid roads. Travel by rail should be made compulsory for all who have not learned to live in California's dry climate—for the railroad companies have learned by hard experience to guard against sparks.

A fine corp of trained men have entered our forestry service. The report of the Warden of one county tells the tale. Who is responsible?

DEPARTMENT OF FORESTRY OF LOS ANGELES COUNTY

February Sixth, 1924.

The Honorable Board of Supervisors,
County of Los Angeles, California.

Gentlemen:

I desire to submit herewith, for the information of your Board, brief report of the fires and fire damage during the past fire season through the calendar year of 1923 in Los Angeles County territory, outside incorporated cities and the area of the National Forests. I attach also statistical report giving the fire damage during this period in detail.

Both the number of fires attended and the extent of the fire damage this past year, greatly exceeded that of previous years. We responded to 648 fires as against 311 fires attended during the year 1922. Of these fires 156 were building or house fires, the total fire loss on which was estimated at $744,474, only about two-fifths of which was covered by insurance. The remaining 492 fires burned over brush or pasture land or mountain water-shed and of these fires 462 burned in Los Angeles County territory, while the remaining 45 fires originated either in other counties, incorporated territory or inside the National Forests and spread into or endangered Los Angeles County territory adjoining. The total area burned over in the year amounted to 28,015.40 acres, (as against 25,197 acres in 1922) and the total fire damage from all recorded fires in County territory is estimated at $923,365.70.

Over 55% of the above fires originated from careless brush burning or from lighted tobacco dropped from passing automobiles. This high percentage from fires from this agency, strongly indicates the need for more stringent legislation for their control. Of the 492 fires above referred to, about 33% were controlled before they had burned a quarter acre while over 50% were controlled before they had burned one acre. 75% were controlled before they had burned 10 acres and only 7% burned an area over 50 acres. Although there were a number of fires which aroused considerable public excitement in this section, only 11 fires burned an area of over a thousand acres in the year. Our success in controlling this large number of fires to such a small area burned over, has been very materially due to successful operation of the fire lookout station constructed on the summit of Oat Mountain and connected by phone line into the Newhall Telephone Exchange. Prompt detection and report of fires has permitted us to reach and check them quickly, before they had assumed serious proportions.

We investigated over 600 fire causes during the year to fix responsibility for these fires. Where sufficient evidence was obtainable to base prosecution, we have taken 140 fire cases into court arising during the 1923 fire season, as against 75 cases during the fire season of 1922. These cases were prosecuted under State and County fire laws and only 6 cases out of the 140 resulted in acquittals. In spite of many suspended sentences and very inadequate fines fixed by the courts, nearly $3000.00 in cash fines was paid into the County Treasury. If fines levied in fire cases were fixed more in proportion to the property damage sustained and to the offense against the public welfare a decided reduction in the number of fires and in the annual fire loss sustained in this County would be assured.—STUART J. FLINTHAM, County Fire Warden.

A RENDEZVOUS WITH SLEEP

Some June night drowsy-eyed, I shall find sleep
On desert sand beneath the evening star,
In sagebrush scent and the cool rising sweep
Of night winds scattering midday heat afar.

Year after year we keep this trysting place
Where lone coyotes hail the rising moon,
Where soothed by sense of infinite time and space
The purple night sky fades to dawn too soon.

Or maybe I shall feel sleep's long sought kiss
Among tall firs of a wild mountain side
Near a high lake whose leaping waters hiss
Down rocky gorges in their untamed pride.

Some June night drowsy-eyed I shall find sleep
On a white dune when a full moon rides high,—
Mountain or shore I know that I must keep
My nightly vigils 'neath the summer sky.

ELEANOR HOFFMAN,
Carpinteria, California.



LETTING IN THE WATER SUPPLY AT PALOS VERDES ESTATES.

PALOS VERDES

WATER in abundance is to be found in California, but it takes a generation to learn to use it intelligently. Thousands of people who carried water to the house in pails in their youth, have squandered an inheritance of the precious fluid in southern California, until a succession of very dry years brought them to a halt.

At Palos Verdes Estates the water question is complete and adequate. Intelligent development of the sources nearby has cheered the hearts of the hundreds of people who own that model tract of homeland. Hopeless as the task of making a beautiful city out of our present hodge-podge may seem we turn with delight always to Palos Verdes where no man with a steam shovel is allowed to butcher the hills and where even a fence or a stone wall can have the opinion of the best experts.



EL CAPITAN, YOSEMITE, ABOVE THE MERCED RIVER, CALIFORNIA.

SAN DIEGO LETTER *By* HAZEL BOYER

LIKE some fairy dream was San Diego Bay during the Regatta which so recently emphasized the recreational advantages of this city of many holidays and festivals, where it would seem 'twas meant that God's children should play in the sunshine.

All day the sails, like fairy wings, moved dreamily about the water; at appointed times the spirit of competition compelled them and gave their owners the joyous exhilaration of the race.

At evening when they gathered about the yacht club off Point Loma and threw their myriads of light upon the water, when the strumming music of their serenaders floated out like an aroma from the merry-making, it forecast a time when such a lovely picture may be a daily event in the Harbor of the Sun.

The next celebration to compel the attention of San Diego and her environment is the festival of Grape Day in the valley of Escondido, just thirty miles from San Diego. This is the fifteenth annual fiesta, held always on the 9th of September, in the midst of the harvest of the grapes.

Slightly does this event differ from the Grape Day festival of the southern countries of Europe, where the harvest of each locality is brought to an appointed place; every one is given all the grapes he can eat, there is dancing in the public square, much feasting; then quantities of grapes are placed in large vats where the young women dance on them with their bare feet to liberate the juice for making the wines for which the realm is so famous.

In Escondido they do not make the wine, but ten tons of the finest muscat grapes are given to the visitors. This is truly a California event. Besides the fact that a city decorator makes festive the streets, a ramada is built of palm boughs, roofed with branches of the pepper tree with the lovely red berries hanging through. Inside this great square the grapes are piled in pyramids on huge blocks of ice.

After the parade, in which the neighboring communities compete their floats for prizes, the crowd passes into the ramada and are served with the bounty of the harvest. Adjoining are the improvised cafeterias where the church societies serve chicken dinners with hot biscuits and many such delicacies as peach pickles, and pies of every variety.

A program of sports, music and literary exercises fill the afternoon and dancing rules in the evening.

This prosperous valley owes its success to the iron in the soil, which is particularly healthful for grapes. While the muscat is grown in greatest abundance, practically every variety of grape grows there to some extent. It is interesting to learn that the oldest vineyard in southern California grows there; it is over forty years of age and in perfect health, having yielded eight tons to the acre last year.



"THE BRIDE," FROM A MINIATURE BY MRS. MARTHA M. JONES, THE WELL KNOWN SAN DIEGO MINIATURIST AND PORTRAIT PAINTER.

Some raisins are dried in Escondido, but the greater part of the crop of grapes, which are all grown without irrigation, are shipped out in refrigerating cars to eastern distributors.

Grapes may grow without irrigation—and do—much to their sweetness, but many crops will not do this; therefore, despite the fact that it has been authoritatively estimated that San Diego and her ranching region have enough water now in the reservoirs to last seven years, great plans are now just about ready for execution toward increasing the water supply.

As San Diego progresses so healthily in her material growth, it is of vital importance that there be spiritual growth in as great measure. The Arts are the inspiration—the very food for the growth of man's higher nature. What would we be, had we not music, poetry, the drama, beautiful dancing, sculpture, painting and architecture?

The background of our country is woven with heroic achievement with the development of the soil; its tapestry is but touched by the Arts. No condemnation can be made for our frank admittance that we approach them more or less as strangers, but shall the next generation be so readily excused?

Much longer have literature and music been felt in the home than painting and sculpture, "the Younger Brothers" of the Arts, who are just as old, but have been looked upon as austere luxuries to be met sometimes in the galleries. Now people are realizing within themselves a greater demand for beauty in their lives. To make their homes in houses that express beauty from every point of view. Has not someone said, "Architecture is frozen music?" To compose the home, to create a harmony, just as the artist paints his picture. Peace and love reign more securely in such a home, for "art is joy." Children absorb the culture of such a background; they grow to know a need for the graceful line of a good bronze and nature's inspirational message in a painting; this helps them to select with discrimination their literature and their drama.

To foster such purposes there was organized in San Diego several years ago The Friends of Art and much longer ago The Art Guild of active artists. They recently realized that to a certain extent they were duplicating activities, so decided to amalgamate the two clubs into a great force for the development of the Art Spirit. Over five hundred members are now ready and eager to work together in co-operation for their own growth of appreciation of Art and the extending of greater opportunity to the entire city. The Friends of Art of San Siego is the name of the new society.

To celebrate the event of this renewal of strength a very delightful entertainment was given by the Friends of Art on the evening of August 16. A reception was held in the art gallery of the museum to open formally, the "non jury," retrospective exhibition for painting, sculpture, and crafts-work by the local artists which the museum is showing for a month. After the reception the members walked through the Montezuma garden in the moonlight to the Art Center, many stopping on the way for a glimpse of the regatta costume dance in front of the great organ. Music and a buffet supper in the Art Center added to the social charm of the evening. Who may conjecture what the influence of such a group of people may be, when one person who loved paintings has started something of so much promise downtown?

A Chicago man who spends his winters in San Diego, prefers to live at the San Diego Hotel where he maintains throughout the year a beautiful suite of rooms overlooking the bay and Point Loma. This man is able to have what he likes, and he loves paintings, oriental rugs and furniture with beautiful lines along with his music and reading. In his Chicago Hotel he has placed a large collection of paintings. Out here he has, in every available space of his suite, representative paintings by California artists.

He is a real friend of art, not only does he buy pictures because he loves them, but he is interested to help the artists. He has often been known to give the support to a promising young artist that relieved him of strain and got him well started toward success.

His collection overflowed into the corridors of the hotel; he bought several large landscapes by our best painters for the dining-room that he might enjoy them while he dined.

Mr. Sam Porter, manager of the San Diego Hotel, had always loved good pictures, but the effect of his guests' enthusiasm has served to develop his interest and discrimination. Now, Mr. Porter's private suite and his office have paintings that are well selected and well placed. Every room in the hotel has two or three good pictures, some are prints of fine things and many are real etchings. The mezzanine floor, all the corridors and every space in the dining room is filled with paintings, and Mr. Porter is now planning to build an art gallery on the roof of the hotel within the next year.

All of this is a real power for culture in San Diego, business men have their luncheon there daily and are unconsciously learning to love paintings besides the constantly passing guests to the city.

Mr. Arthur Millier, the brilliant young etcher, recently said in the art column of the Los Angeles Times that our cities need art where the people may contact it daily. He said that the Italians and French people have their love for beauty deeply ingrained because it is a part of their daily lives. Their buildings are beautiful, their churches filled with treasures and music as necessary to them as daily bread. So some day when San Diego shall take a position of prominence as an Art Center, a good deal of credit may be due to Mr. Porter and his hotel, but still more to his distinguished guest from Chicago.



HERIOC STATUE OF "MERCY," MADE BY PRINCE SHOTOKU, ONE OF THE FIRST WORKS OF JAPANESE ART, DATED SEVENTEENTH CENTURY.

MISTAKES ABOUT JAPANESE ART

By JAMES A. B. SCHERER
Professor of English Imperial Gov. School, Saga, 1892-7

I WAS in Nikko on the first day of last September, and am not in the least inclined to minimize the earthquake. Nikko is a hundred miles from Tokyo, yet the shock in our hotel was so severe that although Mrs. Scherer and I were naturally rather anxious to get downstairs and outdoors, we actually had to stop and hold on to the banisters to avoid being thrown down, headforemost.

But when we got to Kyoto we found that the shock there had been a mere tremor, for Kyoto is three hundred miles away from the high-frequency earthquake zone around Tokyo, and is therefore comparatively immune. Tokyo is a *parvenu* city, built by the upstart shoguns so recently as the seventh century. Kyoto was built by the Emperor Kwammu in the eighth. It is classed by seasoned travelers such as Lord Northcliffe among the world's five or six "splendid" cities. The chief art treasures of Japan are there and in that vicinity, and they are quite unimpaired.

I say this by way of confuting a published statement, recently brought to my notice, which says that "when the earthquake shattered the cities of Tokyo and Yokohama the best of Japanese art was lost. Virtually all the great collections had been centered in these two cities; now they are gone."

The magnificent Okura collection is gone, to be sure, and it can never be replaced; but even the Imperial Museum at Tokyo is largely intact, for I saw it last Easter—and expect to see it again next Thanksgiving. But the choicest exhibitions of Japanese art are in and near Kyoto, the imperturbable; and for this we may well be thankful.

The same article says that "modern Japanese artists have lost the ancient skill in lacquer work." I myself thought this until last autumn, and said as much to a Japanese friend, the grandson, by the way, of Count Okura. A few days later he showed me two or three lacquered boxes that rivaled any I had ever seen, and, when I said so, quietly informed me that they were made by living artists.

One of the most mischievous misapprehensions of Japanese art has gained currency through an epigram. Alfred East, lecturing in Tokyo years ago, declared Japanese art to be "great in small things, but small in great things." Chamberlain unfortunately perpetuated this saying in his otherwise excellent work, "Things Japanese;" and every Tom, Dick, and Harry that has since written a book on Japan—including myself, in one of my earlier volumes—has been caught by the cleverness of the epigram, as Chamberlain was, and by its half-truth, and so passed it on. Now that America has its Freer collection in Washington and its Fenollosa-Weld collection in Boston we should all know better. Formerly we judged Japan's pictorial art, for example, solely by its exquisite and comparatively modern *genre* prints—of which a superb private collection exists in Pasadena—but now we can learn to know such great painters as those of the earlier Kano school, whose work on the grand scale has been compared with that of Leonardo da Vinci and Michelangelo. In sculpture, Phidias himself could never have conceived and executed a grander idealism of Guatama than the great bronze Buddha at Kamakura (near Tokyo), which has defied all the earthquakes since 1252 A. D.

The half-truth in Alfred East's epigram is his phrase, "great in small things"—small things such as the lacquered boxes called *inro*. Gonse, the French critic, declared that Japanese lacquered objects like these are "the most perfect works that have issued from man's hands." Originally tiny bamboo-baskets *(ro)* for carrying seals *(in)*, they evolved into miniature medicine-chests, nests of minute boxes, each fitting into the other so that the whole, when put together, becomes a many-chambered receptacle, from three to four inches long and two or two and a half inches wide, the surfaces often so beautifully decorated that a good *inro* is as fine an example as the world contains of "infinite riches in a little room."

In the days of Japan's "Lorenzo the Magnificent," Yoshimasa,—and oddly enough, these two widely sundered æsthetes were exactly contemporary,—the button employed to fasten an *inro* to a nobleman's girdle became in itself a thing of the most delicate beauty, called *netsuke*, much better known to Western collectors today than the *inro* itself. The late A. C. Vroman, whose memory is still warmly cherished in Pasadena, possessed a noteworthy collection of these miniature carvings, which I think passed into the keeping of the Metropolitan Museum of Art, but which should certainly be brought back home as a memorial to a rare, friendly spirit.

As with lacquered art, so the fine art of *netsuke* carving has not vanished. Brinkley, perhaps the highest English authority on the subject, says there are a score of artists in modern Japan who can carve a *netsuke* not inferior in any respect to the best types of former times.

"Small in great things"—how absurd! Surely architecture and heroic sculpture are among the "great things." Obviously Mr. East never visited those ancient structures near Kyoto, twice as old as the oldest cathedrals in Europe, of which a distinguished American architect has recently said that "there is nothing in the Parthenon more keenly perfect than the sweep of the roof angles, nothing in the Erechtheum more graceful and mobile."

Three of these were built, almost overnight, so to speak, by the greatest of all Japanese, Prince Shotoku. He and his people were as primitive as the Hopi Indians are today when Buddhist temple-builders and sculptors brought over from China and Korea the first works of art Japan ever saw. Aglow with religious inspiration, Shotoku transformed his country early in the seventh century more completely and more rapidly than was done twelve centuries later in emulation of the West. The better to build his superb temples, he himself studied craftsmanship, and became one of the greatest sculptors of the Orient. Travelers who know how to find it may still see the tribute of his own hands to Buddhism: a heroic presentment of Mercy, unconventional, vital in every flowing line, the great benign face illumined with the most beautiful smile that has ever been carved in wood. "It is the face of a sweet, loving spirit, pathetic and tender," as Fenollosa says. "The impression of this figure, as one views it for the first time, is of intense holiness. No serious, broad-minded Christian could quite free himself from the impulse to bow down before its sweet powerful smile. With all its primitive coarseness of detail as in the feet especially, it dominates the whole room like an actual presence." The photograph does it scant justice.

Japan today is still a storehouse of some of the supreme art treasures of the world.



SELECTED GROUP OF THE INRO AT EXPOSITION PARK. PHOTOGRAPHED BY MARARET CRAIG

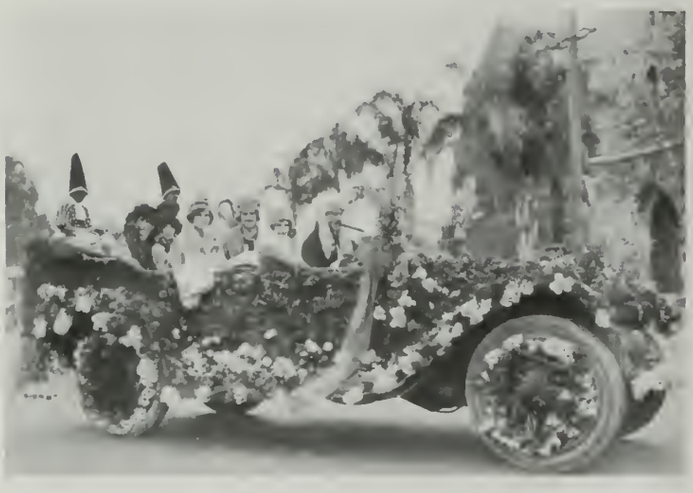
A SUPERB COLLECTION OF INRO

LOS ANGELES may well be proud of the compliment paid her museum by the aristocracy of Japan in sending to Exposition Park a collection of those beautiful examples of lacquer art called "the little pets of princes" or inro. Dr. Bryan has conferred two great gifts upon the city this year in bringing the Traveling Exhibition of foreign paintings from Pittsburg, and in showing this remarkable collection of the fine art of Japan.

Professor Thaig O'Conroy and his charming Japanese wife have graciously shown the entire valuable collection placed in their charge by the Japanese owner; and a full account of the processes of making lacquer is placed in the museum that we may enjoy them and study them with intelligence. The exhibition of Paintings will be presented in the October SOUTHLAND—an art number.

OLD SPANISH DAYS—SANTA BARBARA

By ELLEN LEECH



FLOAT OF THE COMMUNITY ARTS ASSOCIATION, WITH PANTOMIME PLAYERS FROM THE "BEGGER ON HORSEBACK."



EL PASEO WAS FILLED WITH GAY PARTIES AT LUNCHEONS, TEAS AND DINNERS THROUGHOUT THE FOUR DAYS OF THE FIESTA.

CALIFORNIA has had two romances, that with her langurous Spanish lover, and later with the virile, conquering pioneer, and now Santa Barbara alone is the only town holding sufficient memories of that early love to serve as a background for a reflection of those sweet, young days. Twenty, or perhaps even fifteen years ago, Los Angeles could prove



A SENORITA MIGHT DINE PLEASANTLY WITH A SEDUCTIVE DON AND AN AMIABLE GYPSY.

she had not forgotten her first love and revived this affection with a yearly Fiesta but in these days of bleak commercialism she would blush to admit the childish infatuation, and most of us had long ago decided that southern California could never repeat the charm and spirit of the old days. But last month Santa Barbara opened her hospitable doors and through the wealth of her storied past proved that California can still enjoy a genuine Fiesta. Secure in her knowledge she had made no boasts, had not flaunted her claims, but bided her time, knowing she held the secret in her own breast.

It takes much more than the desire to see a Fiesta to produce one, we must each be one if it is to be a success, and even in Santa Barbara a Fiesta is not created without an object, a reason for a celebration. This reason came early in August with the completion of the Lobero Theatre, a part of the building program of the Community Arts Association and the home of the Community Players. The new theatre stands on the site of the old one, bears the same name and conforms through the artistry of the architect, George Washington Smith, with the scheme of the restoration of the old adobes in the same and adjoining blocks. This restoration commenced by James Osborne Craig and carried on since his death by Carleton M. Winslow, has resulted in the "Street in Spain", its gleaming walls, green patios, winding, enticing entrances, and atmospheric diningrooms putting the veriest phlegmatic into a holiday mood.

The interest in the opening of the theatre and the pride of the city in this accomplishment brought the necessity for a general expression and culminated in the Fiesta, just as the Rose of Castile grew from bud to blossom under the warm southern sun.

Santa Barbara knew the opportunity when it came and the knowledge was universal, everybody recognized it. First, there must be color, and immediately the streets were hung with the red and yellow of Spain and the red, white and blue of the States. Then the costume idea, and each one wanted not only to use the colors of Spain but to have an authentic reproduction of a stated province,—you see Santa Barbara really knows what is correct and you feel happier if you are quite in the picture. Young and old sorted out their treasures and appeared in gowns and mantillas, or capes and trousers, historically correct and very beautiful. The children were the quaintest, dearest things, tiny girls in bunched skirts and huge combs, over which fell the tricky black lace mantilla, and the small boys delighting in long trousers, laced at the sides over brilliant insets of color, sashes and immense sombreros. The men kept step with the women in the race for colorful bits, even the most staid wearing red ties and belts. The senors and caballeros with their long floating capes in red, white or black were most intriguing, while the gypsies with their gay bandanas worn skin tight around the head, the loose ends falling with such insouciance from be-



STROLLING MUSICIANS CONTRIBUTED DOUBLY TO THE FIESTA BY THEIR COLORFUL COSTUMES AND GAY MUSIC AND FILLED THE MOONLIT NIGHTS WITH ADDED ROMANCE

hind an ear, seemed to prove a latent spark of the old pirate in every man whether at sea or ashore. Nor is it an indication of an unshared lawlessness for equally apparent were the feminine followers of the open road; here was to be found the gypsy who wore her dagger one moment as an ornament in her abundant hair, the next concealed in her shoe. And another, who came into town on her faithful burro, ragged and worn from her long trip through the mountain passes, but bubbling with the spirit of the Fiesta and filled with the hope of many fortunes to tell and much gold as her reward for the happiness promised.

To understand the wonderful success of the celebration you must get the spirit of it,—a genuine big masquerade party with Santa Barbara as the hostess,—and as you would accept the hospitality of a friend and know that all gathered under the roof were friends, so here the same feeling prevailed, everybody smiled and was glad, gay greetings were exchanged by passers-by who found a smile contagious, and everywhere were cries of delight at this costume or that, "Fine! I love your hat!" or "Where did the lovely cape grow?" Don't you think we should thank Heaven for a spot where this is still possible?

The Spanish people of Santa Barbara, scions of the only aristocracy this portion of the world has ever known, entered so generously into the celebration, planning the floats for the parade, wearing their loveliest old things as they rode in their old time carriages through the streets, and in the evenings dancing for us the graceful dances of their country,—La Jota and the Contradanza.

In all the general entertaining, many individual kindnesses stood out, for instance the afternoon the ladies of the de la Guerra family held a reception in the old home, such quantities of flowers were sent in as to almost exhaust space in which to place them; great hampers from the gardens of Montecito, armsful from nearby smaller gardens, and nosegays held in the warm little fists of small relatives who wanted to come to the party.

In other days a birthday celebration frequently lasted six days, so now Santa Barbara was in no mind to shorten her happiness to one day but grandly donated four days to the merriment, though two were rightfully given over to parades, the first being the more historical, while the second included some of the first and also the later day floats and entries.

In the parade the "Old Fiesta Float" was most attractive, depicting a flirtation between a Senorita, in the doorway of an old adobe, and a gay young Don on horseback following, while from one of the windows leaned a young beauty singing the songs of her people.

And how the horses added to the picture. The satin of their coats outshone the silver trappings with which they were so heavily laden. Their hand carved saddles, ornamented with silver and gold, were worth thousands of dollars, and all the riders wore the handsome habiliments of a Don of yore.

And not for a moment was the cause of, or the suggestion for, the Fiesta lost sight of. The theatre opened August 4th, with the presentation by the Community Players of The Beggar on Horseback in a perfectly corking way, the acting was excellent, the stage settings perfect, and the business moved as smoothly as with any professional cast. The play from its nature roused comment and drew opinions of as variant a character as there were audiences. The fact that it fills every requirement of a good play, that it amuses, entertains and instructs, should make it agreeable to all classes, and it very generally was, though out of all the comments for and against, two stand out in my mind as distinctive of two types, one young thing, a devotee of the movies, said to a friend, "Oh, don't waste your money on that, it's the bunk", and one man in an interval of quiet was heard to say to his wife, "Here this thing is half over and I haven't seen a beggar or a horse yet." Poor chap, probably felt his friends Bill Hart and his Pinto were being overlooked, or he had expected at least Tom Mix. I will admit the posters designed by Dan Sayre Groesbeck did portray a most terribly ragged, utterly starving beggar, on a fiery-eyed steed.



AN OLD CARRITA—A PART OF THE HISTORICAL PARADE GREETED ENTHUSIASTICALLY.

Throughout the days, there were luncheons and dinners everywhere, the Paseo de la Geuerra was crowded noon and evening with gay parties, the setting perfect for the costumed hosts and hostesses. The Strollers gave the first party at Montecito Country Club, and this was followed by many others.

The Arlington, as associated more nearly with the old days, was chosen for the balls and here the lovely old dances of Spain were repeated to show us just how ugly most of the present day gyrations, by courtesy only called dances, can be.

In the other hotels groups formed and reformed, discussing old days and new. One felt no anachorism in finding the Dons and Senoritas bringing the colors of Spain into the Persian gardens at the Samarkand, or vieing with the flowers of the sun at El Mirasol. At El Encanto the nearness to the old Mission emphasized the time when this lovely church was the beginning and end of every Fiesta.



YOUNG MEMBERS OF THE SPANISH FAMILY IN THE ENTRANCE TO THE CASA DE LA GUERRA.



HOSTESSES OF THE RECEPTION IN THE DE LA GUERRA HOME, MRS. HERMINIA DE LA GUERRA LEE, MISS DELPHINIA DE LA GUERRA, AND MRS. FRANCESCA DE LA GUERRA DIBBLEE.

Every night there was dancing on the streets in a properly established space, with a band provided, but there were also gay little groups collected here and there with their own musicians dancing and singing under the full August moon. Strolling musicians were met everywhere; day and night they sang their joy in these so-lovely days.

One exquisite interlude was the Spanish program given by the Clerbois orchestra in the Paseo de la Guerra, the orchestra in costume giving a concert which included such music as the Suite from Carmen, "Jota", a Spanish dance and a Mexican dance, with Madam Manuela V. Budrow, soprano, singing "Don't look at me with disdain", the Coquette, "Linda", and the "Habanera from Carmen".

From the landing of Cabrillo from his caravel San Salvadore to the last parade Saturday night it was all so genuine, so truly a Fiesta of, by and for real people. The old spirit, the old pride animates the city today, as it did yesterday, and when she stands as hostess to the stranger within her gates it is to a friend she extends hospitality and greeting, not to a mere onlooker; and you feel so clearly the old Spanish rendering of hospitality, "What is ours, is our guests".

SOUTHLAND

An Ambassador

WE, here in the West, are sincerely and deeply interested in Religion. In the rapid building of this vast empire we cannot afford to disregard any of the forces which may lend us valuable assistance, particularly those which minister to the spiritual needs of men. We are eager to establish upon the shores of the Pacific an harmonious, well rounded civilization and no civilization is complete which ignores the mystical aspirations of our nature. Hence, amongst us, Religion is spoken of with fitting reverence.

We are, it is true, not infrequently bewildered by the many and, at times, strange forms this ideal Religion assumes, forms of varied degrees of culture, of critical judgment and of social usefulness. We would surely grow very skeptical were we to place undue emphasis upon the conflicting theological interpretations of the modern religious Babel which, at a great cost, is being erected in America. But, and fortunately so in this case, we are not a metaphysical people. Hence we quickly turn away from the battles of creed and dogma to concentrate our attention upon the men who personify Religion in our midst.

Some of these Churchmen are the most eloquent vindicators of the real religious values. Their life is so permeated with a spirit of service, of sympathy, of tolerance, or understanding that it radiates inspiration and strength to an entire community. To minister to the souls of men and still not lose sight of their intellectual and artistic interests; to direct men's thoughts toward an eventful future life and still strive to beautify and enrich this earthly existence; to foster the growth of one's own church and still remain an active, generous, progressive member of the community is to give the world an interpretation and a justification of Religion which enlightens the mind and softens the heart of many a critical student of church history and of many a puzzled observer of our endless denominational strifes.

A few days ago such a minister of the Gospel returned to his home city from an extended visit to Scotland, his native land. Representatives of the entire community gathered together to bid him welcome. Their pastor had come back. He was their pastor indeed for they all understood his religion, which brought them faith and knowledge, sympathy and devotion. In his response to our greetings, he laid stress upon the importance of bringing these same Christian virtues into play in the field of international relations. He made a warm plea for "streams of ambassadors of good will" between the Old World and the New and all the while we all thought of him as a genuine ambassador of Christ.

PAUL PERIGORD.

The Legion and Citizenship

THE American Legion, in its State Convention held last August in San Francisco, passed a resolution for which it deserves the highest commendation. The Legion prides itself on being, at all times, a vigorous champion of patriotism but the ways and means devised in order to strengthen that indispensable virtue in the hearts of Americans have not all been equally wise and efficient. Its last program, however, can not but meet with unqualified approval. The Legionaries are planning an energetic campaign to secure a full registration and vote of all qualified American citizens throughout the State.

A very serious condition of affairs has been brought about in our country through the growing indifference of the electorate in the performance of the most elementary of its civic duties. We are proud of repeating, on patriotic occasions, this most perfect definition of our democracy; a government of the people, for the people, and by the people, and behold that, while we cherish and justly so this exalted political ideal, we are daily destroying its reality. We, in the United States, are today, in fact, governed by a minority.

The number of Americans who thus disfranchise themselves through indifference or thoughtlessness is growing at an alarming pace. In 1896, 80 per cent of the voters cast ballots; in 1900, 73 per cent; in 1908, 66 per cent, in 1912, 62 per cent, and in 1920 less than 50 per cent. Unfortunately, native-born American citizens appear to be among the worst offenders.

Nor must we suppose that in our western States, where the spirit of democracy is particularly hardy and deep rooted, we are free from this prevailing sin. Let us take as an illustration southern California. The importance of Los Angeles County in the affairs of the State is shown by the fact that approximately one-third of the registered voters of California live within its boundaries. On November 7, 1922, less than 60 per cent of the registered voters went to the polls despite the fact that the occasion was a general election in which a governor, a United States senator, a congressman and other state officials were to be chosen by the people and important measures, including the Wright prohibition enforcement law and the water and power act, were on the ballot.

On January 10, 1924, citizens of Pasadena were asked to vote on the proposition of assuming a bonded indebtedness for library extension. Of the registered voters, only 18 per cent cast votes at the polls. What is even worse, statistics show that less than 50 per cent of the qualified voters actually registered.

In a word, even in California, we must face the unflattering truth that the majority of the American people are ignoring the privileges of the franchise.

We can not develop here the disastrous results of such a policy, they should be evident to all. There can be no doubt, however, that through our selfish indifference, we are permitting the slow disintegration of this noble work of the ages: American representative government. A thoughtless few may presume that the cause of democracy has been won for all time and that our institutions will successfully go on without our continued support. This is a most dangerous error. Democracy is always on trial. Its efficiency, its vitality, its success depend upon the loyalty and the cooperation of every citizen. Whenever we fail to do our share, we help to crumble a portion of the foundation of that political structure which had become an example, and an inspiration to the entire world.

If the American Legion can awaken in the people of our State a deep sense of their civic responsibility, it will have won a victory for democracy which will overshadow in beneficent results those of the Marne and of Saint Mihiel.

PAUL PERIGORD.

"The Union Forever"

"I am not bound to win, but I am bound to be true. I am not bound to succeed but I am bound to live up to what light I have. I must stand by anybody that stands right, stand by him while he is right and part with his when he goes wrong." — A Lincoln, as interpreted by John Drinkwater.

ABRAHAM LINCOLN may be considered a typical American, descendant of both North and South Colonials. About half of the present population of the United States may be said to have colonial blood in their veins. The other half are recent immigrants or their children. If, therefore, we can find two great reasons why political unity with the old world is disliked by the United States, the one deeply rooted in the minds of our Colonials, the other brought recently to our melting pot, we may more easily understand why the League of Nations as a political idea did not find fertile soil here, but must appeal on a non-political basis before it will be considered seriously or become a reality in America.

Deeply rooted in the minds of Colonials and their offspring is the conviction that European political organizations originated in feudalism, are one man organizations and so are not democratic. Our whole political structure is built and founded upon a sound purpose that allows no one man or one group of men to rule the others. It is even difficult for us to convey to our temporary, elected officers enough power to rule the country. American individuals must be taught to rule themselves. Self control, highly developed and mobile is democracy's only salvation. However poorly we may practice this principle, we defend it with our lives.

OPINION

So much for the first fundamental reason for resistance to political union with Europe.

The second is like unto it. Recent immigrants to what many still call "the land of the free" are largely the first fruits of Democracy's labor in the countries of Europe. Indemocracies in their native states, these Europeans have come to the United States to be free as individuals. They are naturally a dead weight when it comes to a renewed union with European nations. Since on the basis of our present immigration law we are letting in fifteen Germans to one Italian, it is evident that the preponderating opinion against joining the League of Nations comes from our immense North European population. Having left Europe they do not wish to be bothered with European problems.

Selfish as this attitude on the part of the United States must seem to our sister Republic on the continent of Europe France can but realize that within our borders and backed by Washington she has another Germany to deal with: a mass of citizens out of sympathy to be sure, with their own despotic fatherland, but uneducated in practical democracy and its unselfish impulse to help now the baby republics of Europe, who reach out to us the hand of fellowship.

When the American people shall have become educated, as France is, in the actual facts of Europe's last heroic struggle for democracy, the United States will automatically become a member of the League of Nations in name as she is already in work and financial backing. For President Coolidge is made of the same Colonial stuff as was Abraham Lincoln; and the strong stand for right which is characteristic of the President will be found equal to the occasion's call for leadership.

The Psychology of Japan

ASSISTANCE LEAGUE Round Table luncheons, under the brilliant leadership of Mrs. William de Mille, are giving to students of world affairs a rare opportunity.

Brought to Hollywood by the great industry which has usurped the place of the press in molding the minds of the populace, scholars and artists, university professors and practical publicists, literatti or clowns from every line of endeavor crowd this interesting section of Los Angeles and play their part in the making of wide-flung films.

Selecting always the most notable visitor of the day, Mrs. de Mille presents to the guests and hostesses at this monthly luncheon some fascinating subject for our western vision to encompass. August brought us Robert Nichol, English poet, and professor of English in the University of Tokio.

Luncheon, by direction of Mrs. McCarty, chairman of the day, was served al fresco in the garden of Community House, a fitting place in which to consider the psychology of Japan.

An English man of literary fame may interpret Japan to Americans and at the same time give glimpses of England's attitude toward the subject in hand. Professor Nichol cited instance after instance to prove that Japanese customs and manners are the direct opposite of "our own." This gave definite opportunity to state what are "our own." We found ourselves therefore, criticising our own state officials publicly in true English political style, or applauding the speaker for doing so. In Japan, on the contrary, the public officials, trained—not in childhood as "our" babies are trained, but held more and more to account by national opinion as they are forced into responsibility—criticise themselves by that standard and commit harikari when they fail.

Less and less initiation is allowed the Japanese statesman as he grows stronger, more and more is he held accountable to tradition and ancestral laws. Doubtless the opposite of this is true in England; yet in America there comes a time in the life of every political representative of the people when he reaches back to tradition for support. Few indeed the campaigns with the name of George Washington left out.

Light on the subject of Japan's reaction to stimuli was, however, vouchsafed us in a graphic illustration, applicable to future contacts.

When "we" are crossing the street in Hollywood and hear an auto toot its horn, we jump out of the way—(the professor described the usual occurrence). The Japanese on the contrary, look and move only to accommodate their action to that of the autoist. "He has seen me" says the Japanese, "and therefore he will not run over me."

Applying this to political situations, the Oriental himself toots his horn in politics—"He has heard me" he says to himself when the United States shows perturbation over some political situation—"Therefore he will adapt his action to mine." "Exclusion," says this Englishman from Japan, "was expected. It was the rough-shod manner of its coming that seemed unworthy of a nation calling itself Christian before the world of today."

The Allied Architects Association

THERE was organized in Los Angeles in the first week of July, 1921, an Association of professional men to provide the municipal, county, state and national governments an opportunity of obtaining the highest expression of architecture in public buildings and structures at the least possible cost.

Thirty-three of the leading architects of southern California associated as charter members of the Allied Architects Association of Los Angeles, and incorporated under the laws of the State of California as a co-operative association not for profit.

Seventy are now thus associated; and other such organizations have been formed in Eastern cities.

These architects believe that they can subordinate and submerge their individual interests, to the end, that they shall, collectively as allies and co-workers, offer the civil authorities a method of securing the best of architecture in public structures at no greater cost to those authorities for their collective services than would be paid to an individual architect,

The idea is to give collective service:—the ideal is to achieve thereby an adequate expression of the art of architecture in our public structures.

The Pure in Heart

BLESSED indeed are they, for, the Teacher, to whom was given the power to see the truth and present it to us declares that they shall see God. To see God in the world working out a divine purpose through all the discouraging conditions we find about us, this is indeed the only blessing necessary.

If each one, then, can keep his own heart clean and through it see clearly life and death and the hereafter, God—meaning the highest good thing man in his various stages is capable of conceiving—will appear. There are those in this dark life of ours who are striving to keep pure hearts and are attaining it. There is one who is keeping his own purpose pure by rejecting all impurity that presents itself to be used by him in a vocation of great influence which broadcasts news and high and pleasant thoughts to a world of listeners. There is a group of young men who keep their portion of the world clean by setting a standard of journalism so high, as to cleanliness, that through its fun and frolic and sane sense it will cleanse the springs of daily news as time goes on.

Blessed indeed, and a blessing to the whole world are the pure in heart. For by seeing God unconsciously they let God into life and the world knows and acknowledges that God is. To see God, then, one does not need to search the skies or fathom space. One needs only to look into a pure heart and that heart must be one's own.

THE LOG OF THE GOOD SHIP MILDURA

By CLAUDE G. PUTNAM



Photograph by R. H. Stone

SCHOONERS AND YAWLS AT THE REGATTA, SAN DIEGO, AUGUST 10-17. LEFT TO RIGHT, ORTONA, WINSOME, TEVA, MOLLIE LOU, IDALIA, ELOISE, VIKING IV, AND THE MILDURA.

Pacific Coast Championship Regatta, San Diego, August 10th to 17th. Crew—Claude G. Putnam, sailing master; Frank Smith, chief assistant; Raymond Smith, first mate; Duke Gardner, second mate; Hal Smith, bo'sun. William—African—landgoing sea cook. Mrs. C. G. Putnam and Mrs. Frank Smith, royal guests.

SATURDAY, August 9th. Anchorage at Balboa, 5 a. m. It was a dark-foggy morning and all hands were up early, for the ship must slip her moorings and get out to the starting line off the Newport jetty by 6 a.m. The skipper ordered the engine started and the spring line cast off and down the bay went the good ship, loaded with food and good fellowship, starting out for a week of seagoing hellery. Someone had changed the position of the outer channel marker and the mud flat had also changed position and "blup" went the ship hard on the sand. The Ardath was first to come along and we passed her a line. She pulled away at the stern, but couldn't move the Mildura—next came the Billidick and she took a pull on our line, and between the two power cruisers we were soon in deep water again. As far as I can see, that's the only good power cruisers are—anyway, we thank 'em. We were fifteen minutes late crossing the line, the Viking IV and the Pal-o-Mine having crossed before us. We set our course for Point Loma and powered along in the fog, using half of our allotted ten gallons of gas before the morning breeze began to make. At 8 a.m. we had all sails set and were fanning along at the great rate of two knots per hour. William served us a bounteous breakfast, but the customers were few—only the hardened seadogs enjoying it.

The breeze was light all day and the sea moderate. Night came on and with it calm. I drew the watch from 8 to 12, and Frank from 12 to 4 a.m. Together we logged about twelve knots all night, and if it hadn't been for a school of whales that were playing around the ship we could have slept on watch; one of the coastwise floating hotels passed us to starboard about midnight, northbound, all lit up like a Methodist camp meeting.

Daybreak, Sunday, the 10th: Ship's position 7 miles off La Jolla and Point Loma three points off our port bow. Winds still asleep; horizon dotted with white sails all around, all doing the same as we were—sitting, watching for the sunrise.



R. H Stone

DIABOLA, S. C. Y. C., WINNER IN THE SCHOONER CLASS IN P. C. C.

Seven a. m. brought gentle zephyrs from the west and soon the packet was heading for the point. "Ships to the right of us, ships to the left of us, ships in front of us, wallowed and floundered." We decided to use up the balance of our ten gallons of Rockefeller's nectar and were soon cutting the kelp off Point Loma and heading for Ballast Point, the finishing line. We came raring past the judge's boat at 9:15 a.m., and were escorted to our anchorage at Roseville, the parking place for the fleet.

The day was spent visiting the different boats of our fleet of eighteen yachts and trying to find out what it was all about. William had a broad smile on his face when we let the port bower go in quiet water. He could do his stuff then, and he DID. William could sing while he worked—one of his verses:

"My mother was an apple pie maker—my father a fiddler for gin; My sister was a finger nail trimmer—My God! how the money rolls in."

Night brought on the moon and the moon brought on the dingy serenaders to keep us awake all night singing: "All the little angels," etc. Someone threw water on them and we got to sleep by 1 a. m. That is, all but one of us. Outside of the constant interruption caused by the snoring of Frank and the crew, the night passed off swimmingly.

Monday, the 11th: This was to be a rest day and most of us did that very thing. I overhauled my shore pants and got the ship all jazzed up with code flags and pennants.

One must do something every minute at a regatta or be considered dead wood; so after dinner the girls expressed a desire to attend the impromptu hop at the San Diego Yacht Club.

After much shouting and blowing of the fog horn a shore boat came alongside and ferried us across to the Roseville dock. An hour was wasted there waiting for the yacht club boat to arrive. It is 9 miles over to the club from the anchorage and the little boat made good time in spite of the crowd aboard, including Dutch with his pitcherful of dead gold fish.

The dance was still in progress when we arrived at 11 p. m. Some of the party had left but we hopped until 12 and the orchestra stopped playing. At 1:30 a. m. the last ferry was to call for us so with the aid of Donnie Pratt, Ed Gourley and the phonograph we were entertained.

The club house was a delightful surprise. Mrs. Gay proved a congenial hostess and the night

was mellow with a full moon, so it wasn't so bad.

Tuesday, the 12th: The first day of the racing program and all hands were busy getting their ships ready for the big event. I entered the Mildura, but was unable to get her handicap rating from the committee, but decided to go out and sail the course. Our girls went out on the Billidick to view the races. We sailed around the course and finished before the committee went home—thanks to our lack of light sails—and back to the anchorage to prepare for the Woofel Bird night. The capture of the good ship "Regatteria" in "Three Murders and One Assassination," by ye pirates bold. The fireworks were good—so was the Woofel Bird and his trainer; some said the entire show was good, but we—the actors—thought it was the bunk. A lot should be left unsaid and the thing forgotten, for it didn't turn out as we had planned it.

Wednesday, the 13th: Cruisers and small class had their races, but the big affair of the day went to our dear ladies, for Mrs. Florence Kenneth Dupee gave a garden party at her magnificent home at Coronado. The party was very formal and was attended by the officers and their wives, visiting yachtsmen and their ladies, and a number of Coronado's elite. The scene presented a tropical effect with its gorgeous foliage, red carpets on the green lawn and colorful awnings. An orchestra of twenty-five pieces, dressed in yachting attire, furnished the music. The girls ate so much that they couldn't enjoy William's roast turkey dinner on board, and we had Mr. and Mrs. Tom C. Hammond as dinner guests. Frank and I did our best though, and, outside of the constant yelling of the yachtmen, hollering "shore boat," "shore boat," and the burning of the cruiser Aileen, we had a peaceful night.



R. H. Stone

WINDWARD, S. D. Y. C., OWNER, JOE E. JESSOP, WINNER IN STAR BOAT

Thursday, the 14th: Dr. Parker, the owner of the schooner Idalia, was short handed and I offered the services of my crew and myself to help him out in the race and that day the Idalia finished second. At the starting line the Diabolo committed a foul against the Idalia. It was so unsportsmanlike that "Doc," the skipper laid aside his dislike to protest and filed one with the committee, which we all signed. Had the judges been present at the time of the foul the Idalia would have won and the Diabolo ruled out.

Friday, the 15th: Art Pratt went out and won the cruiser race with the Pow Wow and Sil Spaulding licked the stuffin' out of the R Boats with the Angela. The ladies hoisted tea at Mrs. Joseph H. Pendelton's at Coronado, which they said was a brilliant affair, while we argued over a foul that the Diabolo committed the day before. We were all invited to the Coronado Hotel for dinner and to supper and a grand ball and cup presentation, which we dolled all up for and went to in style. The party was lovely and we were all glad to get back aboard and take on sleep, for I had given orders that we would sail at 6 a. m., Saturday. Admiral Soiland made the presentation, assisted by the officers of the United States Navy and Admiral J. Benton Wilson. The Mildura didn't get a cup, but she earned one, according to our opinion. The ballroom of the Coronado presented a yachty appearance, for the men all wore their uniforms and the ladies wore their evening gowns; not so many cake eaters as usual attending.

Saturday, the 16th: There was a wholesale breaking up of the fleet. The Speedway and the Sultana left early for Ensenada and some of the cruisers, but we cleared for home as we had planned. We began to get the breeze before we cleared Point Loma and by the time William had breakfast ready the ship was pinched up and sailing into a quartering sea. The customers for breakfast were few—the crew, with the exception of "Stuey," who made the trip home with us, were devouring hot cakes in true nautical style. The westerly breeze held all day and we made San Juan Point in one leg on the port tack. I set the mizzen stay sail which helped us some.

Late in the afternoon the seas got lumpy; someone had plowed up the ocean for sure. The wind was strong off Laguna and we were forced to make two legs to sea to fetch the Newport Jetty. We met the Viking III off Laguna. She was motoring with her canvass set and making good time.

At 9:15 p. m. we were off the bell buoy and at 10 p. m. picked up our moorings in Balboa bay. William had a fine baked ham ready and fresh pies. So we all went below and did justice to his handiwork. Everyone voted the Regatta a success in every way and pronounced the ship a cruising wonder.

Although we were not able to make the cruise to Ensenada it might be well to include some of the happenings in the log for future reference.

The boys had a wonderful sail down through lumpy seas that are always to be found off the Mexican Coast.

Percy Houssong, mayor of the quaint little Mexican port, assisted by the local chamber of commerce, formed the committee of entertainment. Having enjoyed the city's hospitality in the past I can readily imagine the good time in store for the visiting yachtmen. One of the unique features ashore was a horse race for liquid prizes. Imagine a yachtsman astride a prancing broncho about to race for a case of Servaca. Yacht racing couldn't equal this. A big dance and barbacue were also on the program. The little brown mammas come out in force to the dance dressed in their finest mantillas and laces. A Mexican band furnished the music and, believe me or not, it was some dance, according to reports.

The barbecue is really fine, one of the many things the Mexican people excel in. They dig a pit in the middle of the dobey street and roast their oxen and turtle. The place is decorated with green boughs and strings of flags and bunting. The Mexican army adds greatly to the comic opera-like effect of the scene.

After the schooners, provided for all the non-boatowning visitors, were properly drained, the fleet set sail northbound for United States or Volstead land.

The parting saluti, Viva Me-hi-co, Viva Percy Houssong. Viva l' commandanti. Mescale—Tequila—Servaca. Encore—Mos.



R. H. Stone

THE PATRICIA AND ALOHA, TIED FOR SECOND PLACE IN THE P. C. C.



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THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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THE ARCHITECT'S COVER

THE cover design this month for THE SOUTHLAND, prepared by the Allied Architects Association of Los Angeles, a second example of Civic Art, shows the Grand Piazza, the Colonnade and Church of St. Peter's at Rome.

St. Peter's brings to our minds a multitude of thoughts, few, if any of them religious, for St. Peter's to most of us represents a temporal power with all the brilliant phases of the Italian Renaissance, the pomp and pageant of Papal courts, splendid knights in velvet and brocade or lovely ladies of enchanting beauty who dispensed love sonnets or poison with equally charming naivete.

Perhaps this feeling of manifold interests is due to the fact that the construction of St. Peter's was carried on over a period of years, one hundred and twenty to be exact, which period had in it far more of worldly things than religious. Perhaps the spirit of the ten architects who worked on it does more to stir our sense of beauty than that of the twenty-one Popes does to awaken our religious thought.

Cross the Grand Piazza in the white hot sun past the fountain that cools your face with its drifting spray, to the grateful shelter of Bernini's colonnade; that colonnade which gives to St. Peter's a nobler approach than any other building in the world, and when for the first time you push aside the heavy mattresses at the door you will find nothing of the dim, gray, huge interminable perspectives anticipated, but cheerfulness, color and more sunlight, the spirit of temporal things, the spirit of art, the spirit of the Renaissance. How strange that in this temple of the old order, the spirit of a new thought should find its most perfect expression.

Those who have stood in the Borghese Gardens in the early morning and watched the sun gild the glorious dome that Michael Angelo erected over the tomb of St. Peter have felt that here indeed was the Great Work of the Renaissance, for while other compositions have parhaps equalled it in grandeur or surpassed it in purity of execution, none have been so completely a resume of the civilization of two whole centuries, none have been so completely the tangible expression of a universal art, and nowhere has church or state given a greater evidence of its altruism than in this example of Civic Art.

LOS ANGELES COUNTY PATRIOTIC HALL

THE Los Angeles County Patriotic Hall, designed by the Allied Architects Association of Los Angeles, is an inspired solution of the perplexing problem, how to express our appreciation to the Veterans of all wars in a way truly significant.

As a memorial to our Veterans, it has in its imposing elevation a symbolism that seems to be expressed in a way for all to read. The three distinctly different elements in the facade, represent the three great Veteran organizations. The lower floors, strong and sturdy with their deep rustication and seamy lines are symbolic of the G.A.R., the foundation of our present Union, whose members, though old and seamed with care, are the base from which our later Veterans sprung.

The second phase, less seamed, with more openings, indicative of action, but robust and substantial, is symbolic of the Spanish War Veterans, men now settled into a dignified middle age; and men who neither young nor old, are still the connecting link between these two periods.

The third phase, almost without rustication, with the vertical lines of the columns expressive of ambition and a life yet in the ascendent, tells of the American Legion, their youth and aspirations.



LOS ANGELES COUNTY PATRIOTIC HALL. ALLIED ARCHITECTS' ASSOCIATION, ARCHITECTS.

How much of this was in the minds of the Architects as they worked, we have no way of knowing, but that they have told this story speaks highly of the procedure of the Association; for before any problem can be solved, it is necessary thoroughly to imbue ourselves with the spirit of the theme, that we may feel not only with our fingers, but with our hearts and souls as well, and it is this process of complete saturation which is attained when seventy trained men concentrate on the solution of a problem and the production of a masterpiece.

ACOUSTICAL PROPERTIES OF AUDITORIUMS

By V. O. KNUDSON

Begun in No. 55, July

MANY present day acoustical blunders are attributable to the neglect to this single property of reverberation. These blunders could have been predicted in advance of construction and steps could have been taken to avoid or correct them while the plans were yet fluid. In all such instances a preventative medicine program is far more practical than a corrective surgery one. It would have required not more than two or three hours to calculate the time of reverberation for the auditorium referred to in the paragraph preceding this one. That calculation, showing that the time of reverberation would be 3.7 seconds, should have been conclusive evidence that the auditorium would not be satisfactory for good hearing. Steps should have been taken to reduce the time of reverberation to not more than 2.0 seconds. This could have been done by decreasing the volume of the auditorium or by increasing the absorbing power of the walls, interior decorations, etc.

Closely associated with reverberation in halls and chambers is the phenomenon of echoes. Echoes are produced by the successive arrival at the ears of direct and reflected sound waves. The time interval between the two successive sound waves must exceed 1/17 of a second in order to produce a distinct echo. This means that the difference of path of the direct and reflected sound must exceed about 70 feet, which is approximately the distance that sound travels in 1/17 of a second. If the time interval is less than 1/17 of a second a distinct echo is not heard, but the quality of the direct sound impulse may be badly marred if the time interval approaches 1/17 of a second.

The elimination of echoes from an auditorium design is not always a simple matter. The architect should avoid structures that involve unnecessarily large differences of paths of direct and reflected sound waves. Domes, or other curved surfaces, may be particularly troublesome, if their acoustical effects have not been carefully predetermined. On the other hand, curved surfaces, properly placed and with the proper radii of curvatures, may actually contribute to good acoustical quality. The difficulty of predicting echoes is further increased by the nature of sound reflections, which do not follow the ordinary laws of light reflections. The reason for this is that the reflecting surfaces and obstacles in an auditorium, in general, are not large compared with the wavelength of the sound employed, and hence the problem becomes complicated with diffraction phenomena, i. e., the bending of sound around corners and obstacles.

The most satisfactory means of predetermining echoes in an auditorium is to construct a small model of the auditorium and obtain instantaneous photographs of sound waves advancing through the model. A study of these photographs will reveal the sources of the echoes and therefore suggest their remedy. This should be done during the early stages of the design, while the plans are yet plastic.

Distortion. The third named condition for good hearing is that the simultaneous components of speech and music should be accurately reproduced at the ears of the auditors, i. e., there should be no distortion. This condition of no distortion can be only partially attained. There are two principal factors which contribute to the distortion of sound waves in an auditorium; namely, the uniting of direct and reflected sound waves and the varying degree with which sound waves of different pitch are absorbed by the walls and the audience. When a direct and a reflected sound wave meet in phase, i.e ., when crest meets with crest and trough meets with trough, the two waves conspire and produce an augmentation of loudness; but when the two waves meet in contrary phase, i. e., when crest meets with trough and trough meets with crest, the two waves oppose each other and produce silence. When the two waves meet in any other phase of vibration they may produce either an augmentation or a diminution of loudness, depending upon the difference of phase with which they unite. Such uniting of direct and reflected sound waves is always occurring when a sound of any kind is produced in an enclosure.

This may be illustrated by referring to some recent intensity measurements taken in the college auditorium at the University of California in Los Angeles. With a steady tone of 1024 double vibrations per second produced at the speaker's position, the intensity of the tone as observed in the middle of the auditorium changed as much as fifty fold for a space variation of only one foot. If an observer anywhere in the auditorium moved his head back and forth he could notice a very pronounced variation in the loudness of the tone. This variation of loudness was produced by the differences of phase with which the sound coming directly from the source met with the sound which was reflected from the walls or other obstacles in the auditorium.

It is obvious therefore that the speech or music which reaches the ears of an audience in any hall or chamber will have some of its component frequencies augmented and others diminished, depending upon the manner in which these direct and reflected components unite. The result is a distortion of the speech or music which is heard by the audience.

The only means of avoiding this distortion is to employ building materials which will ahsorb the greater part of the sound incident upon them. In most cases this is not necessary, since the distortion arising from this source is not as troublesome as one might expect. It needs attention only when unusually good acoustical quality is required, such as in the better music rooms, in radio broadcasting rooms, and in small theaters where dramatic expression is to be accurately reproduced.

(To Be Concluded)

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CALIFORNIA HOMES AND GARDENING MANUAL

THE Southern California Chapter of The American Institute of Architects has established a very commendable custom. Each year a group of out of town architects are brought here to award certificates of merit for the best work in all classes of construction. The owner, architect, and contractor are all recognized, for the art of architecture depends upon the hearty co-operation of all three if a beautiful result is to be realized. The photographs herewith reproduced are of houses which were recently given these awards. They are examples of the best work which is being produced in Southern California today. We can well be proud of the fact that we have here owners who appreciate, and architects who can produce such beautiful work. The Southland is planning to reproduce each month, examples of the best current work.



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PLANTS FOR THE CANYON

Continued from July Manual

By ALLISON M. WOODMAN

Landscape Gardener, Berkeley

FOR special situations plants with more erect and taller growing stems are available: Catnip (Nepeta mussini), valuable because of its gray foliage and soft-lavender flowers; the California Alum Root (Heuchera micrantha), so common along roadsides, with rosettes of prettily colored leaves and scapes covered with tiny white flowers; the Everlastings or Sea Lavender (Statice), especially S. sinuata, with paper-like, rose, yellow, and purple flowers, and S. latifolia, with masses of small, film-like, blue flowers; the thistle-like Sea Holly (Eryngium amethystinum), with steel-blue flowers; Rose Campion or Mullein leaves and rosy crimson flowers; orange, pink, Pink (Lychnis coronaria), with mullein-like leaves and rosy crimson flowers; orange, pink, and yellow forms of Mesembryanthemum (Fig-Marigold); the slender-growing Pentstemon barbatus Torreyi, with scarlet flowers; the semi-bushy forms of Salvia azurea, with bright blue flowers, and Salvia ferruginia, with soft, violet-blue flowers; several species of our own Mariposa Lily or Star Tulip (Calochortus); the well-known California Poppy.

The Arizona garden, especially appropriate against a cliff, calls for a certain class of plants, especially of a stiff, spiny nature. Among these may be included: several kinds of cacti; the tall, stately Century Plant (Agave americana); brilliant red and orange forms of Aloe; the so-called Redhot Poker Plant (Kniphophia); the very erect, fragrant, white-flowered Yucca; the tall-growing Dracaena, palm-like in character; our own native Fan Palm (Washingtonia robusta).

Some vines and semi-climbing shrubs are enhanced in beauty when seen against highly colored and glistening rocks. A few of these include: the Virginia Creeper, Boston Ivy, Wild Grape Vine, and Wild Blackberry Vine, especially valuable because of the brilliant coloration of the leaves in fall; Streptosolen Jamesoni, with coppery orange flowers; Plumbago capensis, with sky-blue flowers; Australian Blue Bell Creeper (Sollya heterophylla), with shiny leaves, and dark blue, bell-like flowers; Creeping Fig (Ficus repens), with shiny leaves, tinged with red, and Ficus pumila, with smaller, darker green leaves, both species well-adapted to clinging to rocks, but preferring half-shade; several kinds of Honeysuckle. The dwarf forms of Cotoneaster—C. horibontalis and C. microphylla—with bright red and scarlet berries, and shiny leaves, are very effective planted at the base of rocks. Low forms of Juniper are also employed in the same manner.

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TO ART COMMITTEES AND WOMAN'S CLUBS

TWO OFFERS:—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown's Marshes of Monterey, (2) Guy Rose, Eucalyptus, (3) Pushman's Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townsley's Still Life, Geraniums.

These covers are suitable for framing for club art rooms.



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NEW BOOKS FROM THE ATLANTIC COAST

By E. M. Greeves Carpenter

On
by Hilaire Belloc
(George Doran and Company)

Mr. Belloc again surpasses his former achievements in this new volume of essays. The monosyllabic title of the book suggests a still wider scope for his genius, since his earlier works were bounded by titles limiting him to "Everything," "Nothing" and "This, That and the Other." And, as ever, the subjects chosen herein are of the widest diversity and most original treatment. Mr. Belloc never fails to reach the central heart of his theme, from which his scintillating comments radiate so brilliantly at all angles. His short, crisp sentences, often epigrammatic, lend much piquancy to his style, yet there is no mere cleverness, or trickery of words (save, perhaps, in the irresistible essay in this book "On 'And' "!), to deceive or confuse. But, besides his keenly humorous appreciation of his topic, he never neglects its more serious aspect; for, while he cannot be said to moralize, there is always much food for thought to be gained from his remarks. There is rarely any apparent purpose in the essay, probably for the simple reason that Dr. Belloc has none when he begins to write, save a friendly desire to chat with the world at large on any and every subject of human interest. But if, as he goes along, he finds occasion to encourage an ideal, to suggest an improvement, or, sometimes, to correct a mistake, he conscientiously fulfils the opportunity. But he does it so winningly, with such obvious sympathy for the faults and aspirations of human nature, that one is almost unaware of his influence. Indeed, his hints and comments are so devoid of egotism, that one feels encouraged all the time to believe that one has arrived at Mr. Belloc's principles and convictions oneself! His book is charming, and the full savor of it can only be drawn from many re-readings.

The Tretoil
by A. C. Benson
(G. P. Putnam's Sons)

Although written by Mr. Benson chiefly as a memorial to the career of his father, Archbishop Edward White Benson, this book necessarily includes many sketches of the people who were associated with the Archbishop during his long and active life. It thus gives many a new and interesting insight into the lives of eminent nineteenth century characters. Above all, it is a noble tribute to a great English family which itself represented the finest social and domestic qualities of its times. The quiet, affectionate domesticity, the fair and historic countryside which surrounded it, and the religious zeal and faith with which it was permeated, all form a fitting background for the fine picture Mr. Benson draws of its central figure, his father. This book is the epic of a truly admirable family whose members were as devoted mutually in their private life, as they were untiring in their various services to the public world which could ill have missed them. It is further greatly to be appreciated for the charm and vivid word-painting so characteristic of all the words of Mr. Benson, himself an able upholder of the high literary ability for which so many members of his family have been distinguished. Perhaps the one thing to be regretted about this volume, is that it was not issued in the same size and format as the author's other recent book, "Memories and Friends," to which it is almost a companion.

Memories and Friends
by A. C. Benson
(G. P. Putnam's Sons)

Among the many memoirs and personal reminiscences that have been produced of late, Mr. Benson's book is outstanding for the charity and discernment displayed in each sketch of the many friends whose lives he has herein recorded. To the greater number who read it, some of the people will doubtless be introduced for the first time, in their more personal settings, though many of them were well-known by their public activities. They are presented, however, with such charm of characterization, and such convincing analysis, that each individual seems to stand out, vital and vivid, from these clever penportraits. One feels the particular force and appeal of each separate personality, every one of which, from John Ruskin to Rupert Brooke, forms a mirror reflecting the social, literary, and, in several instances, the academic life of their times, including the settled, peaceful days of Queen Victoria, through the transition period of Edward the Seventh's reign, and the troubled period of the Great War. References to the author himself seldom appear in these pages, but he is often unconsciously revealed in his warm-hearted and discriminating appreciations of the various qualities of his interesting friends.

Fancies versus Fads
by G. K. Chesterton
(Dodd, Mead and Company)

A new volume by this most incomparable of modern philosophers, written in his fine and richly alliterative style, is always welcomed by Mr. Chesterton's adherents and opponents alike. This book might also as well be entitled The Simple Spirit versus The Simple Life, the latter being simple only in the limited sense of self-delusion. It delineates a world of modernism which has lost its senses of humor, where complexes substitute conscience, and which tends to lower all men to a level of that mechanical similarity which reduces service into slavery. Many of these evils Mr. Chesterton attributes to the modern lack of historical perspective, and the consequent inability to measure the merely proportionate importance of this age to mankind throughout the ages. But the author does not ignore the saner and happier things, and it is probably because he realizes the joyous possibilities of life so keenly that he is the more urgent in his efforts to remove the muddles that obscure.

The Troubadours and England
by H. J. Chaytor, M. A.
(The MacMillan Company)

Of special interest to students of both music and poetry, Mr. Chaytor's book sketches briefly, but clearly, the rise and development of the minstrels from their earliest beginnings when they were anathmetized by the Anglo-Saxon church, to the time of their highest prestige in the reign of Richard Coeur de Lion. The influence of the French, and particularly the Provencal trouveres upon English poetry and song, is described and proved by careful explanations and examples of the original differences and later blendings of English and French metrical forms. Interesting and conclusive evidence is given, in the numerous quaint excerpts quoted, of the keen concern exhibited by mediaeval troubadours in social and political affairs, and of the influence which they, in turn, produced in such matters by their pertinent and often pointed references and allusions in their songs. All this necessarily includes much of the history of France and England during the Middle Ages, and makes the book a valuable addition to the history of that period.

FOR THE CHILDREN

A FAIRY BOOK, (Doubleday, Page & Co.). This is a fascinating collection of fairy tales from twelve different old world countries, retold in simple, but well chosen language. The beautiful illustrations by Mr. Arthur Rackham will make the book as appealing to the "grown-up" as to the child, being, as is all Mr. Rackham's art, so rich in color, and so fresh and imaginative in style, with a world of detail calculated to hold special charm for the romantic child mind.

INSECT STORIES, by Vernon L. Kellogg, (D. Appleton & Co.). The author has prepared a useful and interesting book for children, on the life and habits of the insect world. It is ably illustrated, and is presented in simple and instructive form.

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THE PASADENA BROWNING CLUB

By ELLA TOWNSEND STORK

LEADER'S NOTE BY DR. BERTHA LOVEWELL DICKINSON

The Pasadena Browning Club resumes its meetings on October 9, meeting regularly on the second and fourth Thursdays in the lecture room of Throop Memorial (Universalist) Church, corner of Center and Los Robles Ave.

It is proposed to make the year's program a contribution to Pasadena's Golden Jubilee Celebration, and to this end, the programs are to be adapted to convey the Browning message to the community at large who will be invited to attend these meetings. At the same time the subject matter considered will be valuable to long-established students of Browning. The Subject of the year's program will be "A Chronological View of Browning's Art."

ADDRESS FOR MAY 8TH

THIS is a goodly sight, all these friends gathered about the hospitable board of our Browning Club, a hearty welcome to each and every one of you, and may you not regret the coming. To the members and honorable Board of Officers—you do not need any welcome to what you have earned by your efforts to make this day the brightest and best of our year. You have my admiration and my gratitude.

Now a word concerning our Pasadena Browning Club. We have in our audience today some who do not know just what our work is—what it is all about—its worth-whileness. This is a day of specialists. If you are ill, or have a case at law, or seek a fact in science, you seek a specialist in each case. So we, being wise in our generation, sought a specialist as our leader in our philosophical searchings, and called to our aid a doctor of philosophy from the great University of Yale. This specialist is our honored leader, Dr. Bertha Lovewell Dickinson, who for twelve years has given us her best. The problems taken up were such as touched the world problems. When we were brought into the World War, we needed optimism, and she gave the strength and ruggedness of Browning's philosophy. As the war progressed, an idealism was the need; she gave us the combined idealism of Browning and Emerson. It lifted and helped one up. The search for truth has been a running theme. Here let me show you a few of Browning's philosophic thoughts on truth. I quote:

" I thirst for Truth and I shall not find it—till I reach its source."

"Truth is within ourselves, it takes no rise from outward things whate'er you may believe. There is an inmost center in us all where Truth abideth in fullness, and around, wall upon wall, the gross flesh hems us in."

"Life means, learning to abhor the faults and love the true, Truth treasured snatch by snatch."

"I looked beyond the world for Truth and Beauty; sought, found, and did my duty."

"Truth is Truth and justifies itself by undreamed ways."

"Truth is a strong thing, let man's life be true."

"Death completes life, shows life is Truth."

"All things suffer change save God, the Truth."

Many of our members gave papers on their thoughts of Truth. T'was wonderful how many facets it had, and how it expanded. Did we find Truth? No, nor shall we till we find God. But our vision, thanks to "our teacher," has been enlarged. The view of Truth to me is larger today than yesterday, and God nearer. Thoreau says: "He who does not waken to an earlier, more sacred and auroral hour than he fell asleep from has despaired of life and is pursuing a descending and darkening way."

Dr. Dickinson has grown deeper and broader and richer in thought, hence our inspiration. Our subject has been Browning's philosophy from the standpoint of Philosophical thought or Browning as the subjective poet. The year began with a symposium on the History of Philosophic Thought, each bringing her chosen philosopher's most potent philosophy before the Club and, from time to time, throughout the year, measured or paralleled or used it as a touchstone for Browning's rich thought.

Socrates, whose whole life, in all his relations as man and citizen, presented the pure image of a beautiful humanity enabled by morality.

Plato, of whom Jowett said, "The germs of all ideas, even the most Christian ones, are to be found in Plato." And Emerson said he gauged a man by his ability to read Plato. I want to add that the thought expressed here in this Club on Plato led to the formation of a Plato study class which has continued through the year and will still continue.

We had Confucius, the Moses and the Plato of the Celestial Empire.

We had Brahma, the first in the trinity of Hindoo deities, the essence of the supreme being, void of personality.

We had a wonderful paper on Kant—and he felt that thinking, feeling, willing, are the fundamental forms of reasoning, so sought thought for knowledge, will for morality, and feeling for beauty. And how much I like his answer to the question "Is life worth living?" "Yes," he said, "if and only if, you make it so."

A strong paper was read on Emerson, the essayist, lecturer, poet, and in all his theories, ethics and politics, an idealist, not a transcendentalist.

We had our own beloved William James. We studied the philosophy of Spinoza, the gentle disciple of Kant. In terms of Kant he said: "Heaven does not lie beyond the grave but already encompasses us and its light dawns in every human heart." And this—"Ought" is the foundation of life. Why is there an ought? Answer—Because there ought to be.

But I must not linger so. Now we had Schiller, and the liberal Lessing; Locke, the tolerant standing for the intellectual rights of the individual; Hegel, the philosopher of consciousness; Hume, the Scotsman, and many others. But we lingered longest and with best attention on the philosophy of Browning as set forth in The Pope, the tenth book of "The Ring and the Book." I wish every one of our friends here who doubt the sincerity and earnestness of our work here could glance through these outlines of Pope's philosophy as set forth by Dr. Dickinson for our help during the past year.

Pasadena

THERE is a natural charm about Pasadena which makes it essentially a home city. Brick, mortar, and other building materials do not alone play the principal part in its creation. This is clearly demonstrated when one notes how beautifully the modest cottages blend with the pretentious homes. Throughout the entire city this pleasing condition prevails. School buildings, churches, hotels, and all make up a setting which is ideal to those who view it, and a satisfaction unsurpassed to those who live within.

In the November issue of this publication the Chamber of Commerce and Civic Association will co-operate in an endeavor to show the readers in a measure what this charm means.

Such a condition coupled with the great civic improvements that are to come—improvements which are to be a reality and for which the bonds have been voted, make for Pasadena an assured future which the home-seeker and the shrewd investor cannot afford to overlook.

In no place in California can as attractive a home be established, all conditions considered, with as little expense as in Pasadena.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All."

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BRINGING THE PIGS TO MARKET

By JACK DAWE

REALLY and truly, what *is* the Burden of the Ages? Is it the succession of ancient dynasties? The rise and fall of religious hierarchies? What is the central necessity about which the earth "spins like a fretful midge?"

Man has erected everywhere innumerable temples to many obscene and occult divinities. It is doubtful if any rites are more anxiously observed than those performed in honor of the important god of Mongol origin known as "Cash."

What is the reason for this piety of the modern world? Why in his service do laden argosies churn into foam the seven seas? Why do interminable trains and innumerable trucks crawl like strange beetles over the land?

All this frantic display of industry and high finance is toward one end, that you, Madame may have two delicate slices of bacon, or perhaps three, served hot upon your breakfast plate tomorrow morning. That you might have the neck contrivance of silver fox, presented to you last Christmas. That Man, and indeed especially Woman, may be fed and clothed. . . . . .

The very competent ladies of the Assistance League have seen this for a long time. And they have seen more. They have seen that an open and easy road between the maker and user means happiness. And that when this road is choked and jammed, happiness flies. The machinery of World Trade is so vast that this simple fact is obscured.

The League has, since its beginning, sought to stimulate the making of many needed things, by many who had no knowledge of the machinery of exchange, but who actually suffered for need of the money their industry would bring in. To teach them to make practical things, and to assure a market for them, often meant all the difference between comfort and destitution.

You would know well the names of some of the people—experts indeed—who give their services freely to teach classes at the Community House, and who go gladly to the homes of invalids and others who are "shut-in," and who must necessarily find their work and relaxation at home. Among these, in a sense, are mothers who cannot leave their little broods, and workers, who after their daily tasks, still find themselves with both energy and time to devote to self improvement.



The Exchange & Gift Shop in the Community House is by no means a jungle of tatting and fancy work, whose meaning is known only to the feminine mind. It is a large dignified apartment where interesting antiques (at absurdly low prices) quaint old jewelry, and dainty laces, are craftily mingled with more common-place articles. The Captain of this seaworthy craft in the League's big fleet is Mrs. Frederic W. Kimble, who is most efficiently assisted by Miss E. H. Terrill—both are able sea women, full of enthusiasm and plans for their department; and if I am any judge of deep sea sailors they will make a successful voyage.

I know that the President of the League has dreamed a large dream about this branch of the League's work. She sees the energies of a new industry penetrating more and more into dormant areas of the community, waking them to greater life and happiness. She sees bungalow occupations spring up and unsuspected local talents developed. She sees the big, friendly old Community House in Hollywood, made increasingly the center of a thriving business, that shall drive the life blood of new prosperity through the social body.

What I say is, back her up! Help her along. Join the League. And work to bring in your friends.



MRS. J. WARREN TATUM, TREASURER OF THE ASSISTANCE LEAGUE. MR. D. C. MAC WATTERS IS AUDITOR.

"THE ART UNITS"

ONE of the interesting activities of the Community House is the newly established Art Unit, under the personal direction of Miss Leta Horlocker, Art Chairman of the Los Angeles District of the Federated Women's Clubs, and an artist of high standing.

At the present time there is a group of from fifteen to twenty interested members of the Art Unit class who meet at the Community House on Friday at 1:30 P. M., each week, and spend the entire afternoon plying their brushes with the result that there is already a pleasing assortment of their handiwork on display in the Exchange & Gift Shop.

The class is now engaged in the decorating of those attractive California pottery bowls, of all kinds and sizes, which are both ornamental and useful. These bowls are painted in the conventional or free hand designs as the student prefers, and when they come from the china kiln of Miss Horlocker they are beautiful; consequently they are finding their rightful place in the homes of many of the members and friends of the League. Mrs. Eleanor Lee Graham, of Santa Barbara, recently purchased an assortment of these popular "yellow bowls" for her Interior Decorating Establishment. Several of them have been sold to tourists from Eastern Cities, and will eventually be seen in New York, Detroit, and Chicago.

Participation in this delightful class is open to members and friends of the League who are artistically inclined, and a cordial invitation is extended to those interested to come Friday afternoon prepared to paint.

There is no expense attached to joining the class, unless you desire to own the bowl after you have finished painting it, in which event, a charge of $1.50 is made. The majority of the finished bowls are placed on sale in the Exchange & Gift Shop, and the money accruing from their sale is turned over to the revolving fund for the purchase of materials for the disabled and "shut-ins" who desire to make various articles for sale at the League. The League endeavors to purchase the materials for the use of the disabled, and "shut-ins" and to pay them for the articles they make, and then offer these articles for sale at the Community House.

At the recent Garden Party, at the home of Dr. and Mrs. Isaac Hampshur Jones, orders for several hundreds of dollars worth of these lovely California made bowls, painted by California Women, in the California sunshine, were placed with the League.

This is an exceptional opportunity to combine pleasure with worth while accomplishment, and it is hoped that all of those who feel that they are qualified will come to the Community House, and enroll as soon as possible.

As soon as the bowls are completed the class will take up several other branches of artistic work, each of which will be especially attractive, and promises many innovations for the forthcoming holiday season.

ARE YOU RECEIVING CALIFORNIA SOUTHLAND?

Through the courtesy and co-operation of Mrs. Frederick H. Seares, a pioneer member of the Board of Directors of the Assistance Leagu, CALIFORNIA SOUTHLAND goes to each member of the League during the term of membership. If your copy is not reaching you promptly please notify the Assistance League.

In addition to her splendid co-operation in the matter of subscriptions Mrs. Seares has given us this page in each issue for our Bulletin, which is devoted to the activities and doings of the Assistance League, and which has already been instrumental in bringing the work of this organization to the attention of many tourists and out of town visitors to our sunny Southland.



MISS LETA HORLOCKER, WHO IS TEACHING DESIGN AND DECORATION OF YELLOW BOWLS AT THE COMMUNITY HOUSE.



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RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

Saint Joan, by Bernard Shaw (Brentano's)

Bernard Shaw has been one of the few men notable for remarkable genius in the literary world in the last twenty-five years. By his frank and fearless self-expression he has been largely responsible for our emergence from the sentimentality of the Victorian era to a saner and broader viewpoint. His power for subtle analysis of human affairs has increased with the passing years until at times it has been beyond comprehension for some of us; and now he puts forth a drama, "Saint Joan," showing us that human affairs at last have stirred his soul as well as appealed to his intellect. He reminds us of a scientist, who while examining living animals with cold and critical curiosity suddenly becomes aware that they are suffering pain.

Few historical characters present more baffling aspects than the Maid of France, around whose memory has arisen a mass of legendary lore until it has become difficult to distinguish truth from fiction. A character less adapted to the witty satirical pen of Bernard Shaw can scarcely be conceived; yet he has made a play about her which is a masterpiece of intellectual as well as emotional force.

As is his usual custom, Shaw begins with a lengthy preface. We all know his prefaces; in them for twenty-five years he has leveled his darts of satirical humor at most of the customs, habits and beliefs of the present day, generally hitting the target. His wit, however, is always without venom so that even his victims, perhaps without realizing their vulnerability, have found amusement at his jests.

The present preface is no exception to his rule for prefaces, in that among other things, he jests at our smug satisfaction in our fancied progress since the fifteenth century. That century he has evidently subjected to a searching analysis, displaying the same acute understanding of its problems and burning issues that he brings to bear on our present era; likewise he apparently has used every historical record in existence in determining Saint Joan's part in that turbulent period. He gives us a masterly interpretation of her character, applying his reasoning powers with such discernment to the mystical element that it disappears, leaving her a phenomenom to be sure, but a perfectly comprehensible one. It would be difficult to find in either literature or history, in as brief a summary, a keener grasp or a clearer presentation of conflicting forces at work at that time; and certainly no more interesting conception of the Maid of France has ever been expressed.

The play is not in acts, but in scenes chosen from the most dramatic episodes in her career; her interview with the commander at Vaucouleurs; her presentation to the King; her appearance at Orleans with Dunois; the scene after the coronation, and last of all, the culmination of the play, the trial scene. This scene is a marvelous conception, a combination of intellectual subtlety with deep emotional force which must have come from the very soul of an inspired Shaw. We are well acquainted with a Shaw who strips aside shams and hypocrisy and gets down to the fundamental basis of life; but here is a Shaw whose mental vision, passing through finite bounds, penetrates the regions of the infinite; there he places Saint Joan, endowing her with attributes far beyond any quality of earthly beauty of character. Moreover, in characteristic Shavian fashion, he makes his conception of her most reasonable.

No interpretation of her has ever been so magnificent. Were it not for the spirit of exaltation aroused in us by this splendid flight of imagination we could scarcely bear that vivid and pitiful scene, where the maid, totally uncomprehending, is being rushed swiftly to her doom, with her judges closing in on her like wolves, themselves unconscious agents of conflicting issues, unrealizing that their victim was the spirit of all time and the tool of Providence in its evolutionary processes.

In the preface Shaw tells us there are those who would have him omit the epilogue. It would be a mistake. It is one of the finest conceits of a great play, a flight of fancy containing one last message to mankind which will go unheeded in the years to come as it has in those of the past. It is sorrowful but true. This play of Shaw's is bound to become a classic, combining as it does, historical research of the highest quality, and an interpretation of the Maid's career surpassing all others, that have previously appeared.

Winds End, by Herbert Asquith (Charles Scribner's Sons)

Mr. Asquith belongs to a famous family, nearly all of whose members have appeared in print. We are told that this is his first novel, although he has previously written poetry. "Winds End" is a mystery tale, written in a stolid practical sort of fashion, at times becoming more or less disjointed. The characters are not very sharply defined and the love interest is absolutely without a thrill. Still the book has charm. Its pen pictures of English life are most attractive, and while reading it we feel about us the atmosphere of English country life. The matter-of-factness of the rest of the book leaves us totally unprepared for the solution of the mystery presented in the closing chapters, which take on quite another phase. Mr. Asquith now becomes philosophical and introspective. Aside from the story the book is well worth reading for its descriptions of England and the insight one receives into matters upon which the English mind is very likely intent.

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A LAND DRILL FOR WATER FIRST AID

By MARY WALLACE WIER, *Secretary Pasadena Chapter, American Red Cross*



APPROACHES
1. Underwater. 2. Turning About. 3. Arm Grasp. 4. Turning About.



DRILL FORMATION
Under Water Approach and Release Method

IN this day of crowding activities, congested traffic and speed, we are rapidly developing a civic consciousness which finds expression in the slogan "Safety First." All of the large educational and social agencies as well as industrial plants are organized for community welfare and have well defined plans for rendering First Aid to the injured as well as insuring their members, in various ways, against accident. The conservation of human life has become a national concern.

First among the welfare organizations with a national program of First Aid and Life Saving which has developed and offered to the public a systematized plan of education, of developing interest and skill in the various phases of the prevention of accidents, rescue and first aid to the injured and resuscitation is the American Red Cross.



RELEASE DRILL
1. Back Strangle. 2. Break. 3. Hammer Lock.

A most valuable contribution to this program of Life Saving has recently been made by Mr. Cecil F. Martin, Director of the Playground Community Service and who has developed a land drill as a means of teaching Water First Aid which has been introduced into the physical education program of the Public Schools of Pasadena with marked success. Mr. Martin has a wide reputation as a Life-Saver being a member of the Royal Life-Saving Corps of England and Australia, as well as of the American Red Cross. For study and practice a Water First Aid Corps was organized through the Pasadena Chapter, American Red Cross and the Playground Community Service, the members being those holding Life-Saving certificates and others interested in promoting Water First Aid in the community and in gaining further practice and knowledge through land drills.

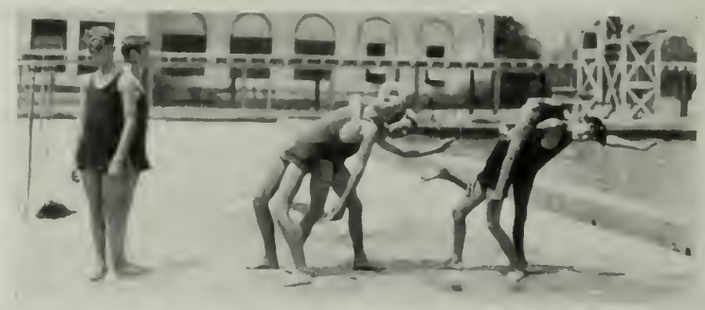
It was in this group that Mr. Martin tested out the land drill before introducing it to the larger groups. The land drill is adapted from the Water First Aid pamphlet of the American Red Cross and the object is primarily and principally to insure the lives of as many persons as possible through educating them and drilling them in the details of life-saving.

As the drill is taught on land plenty of time can be devoted to the analysis and development of every phase of the work before the pupil goes into the water. It also has the advantage of enabling the instructor to emphasize certain forms and to be more explicit than is possible at the plunge where large groups are already in the water and eager to be off and try out the instruction. Often this natural impatience on the part of the student hinders his complete absorption of the idea of the details of Life-Saving, according to Mr. Martin.

The drill which is developed on the basis of two people is divided in four parts:

First, that of approaching the drowning person and protecting oneself against the panic of the subject.

Second, that of releasing oneself if grasped by a drowning person.



RESCUE DRILL
1. Position. 2. Cross Chest Carry. 3. Side Carry Scissor Kick.

Third, that of rescuing the person by efficient towing methods.

Fourth, that of practicing the most effective method of resuscitation. "Release, Rescue and Resuscitation are the three R's of Water First Aid," to quote again Mr. Martin, who through the Playground Community Service, has enthusiastically supported the Red Cross slogan "Every boy and girl a swimmer, and every swimmer a Life-Saver." Free instruction in swimming has been offered at stated intervals and the Red Cross buttons for beginners and swimmers have been distributed to those who have passed the tests. Those who have learned to swim have been encouraged to go farther and to qualify for the Junior or Senior Red Cross Life-Saving certificates. Only those who pass specified tests and who are able to demonstrate their ability actually to rescue a person in distress as well as to resuscitate him after the rescue are eligible to membership in the Red Cross Life-Saving Corps.

Already the Land Drill learned on the playground has proved a tremendous incentive to the boys and girls of Pasadena to learn to swim. Frequently during the summer, groups of boys or girls have been noticed about the plunge, trying out on one another the various methods they have learned in the Land Drill.



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PALOS VERDES Golf Club membership will be limited to landowners in the New City, an extra inheritance which comes with Homesite ownership. Unique in location, inasmuch as it is the only grass course on the coast line between Santa Barbara and San Diego.

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Golf Architect William P. Bell, its designer, says that Palos Verdes will call for the best the par player has and yet by no means be beyond the powers of the average golfer. Free from fog and extremes of heat and cold, it will be a year 'round course.

Homesites overlooking or in close proximity to the Golf Course are still available at original prices—$2000 to $6000 and up.

By the end of this year alone the New City will have installed over Two and a Quarter Million Dollars worth of improvements—miles of good streets, an abundant natural water supply (six million gallons daily), gas and electricity. Sites for business plazas, schools, parks, playgrounds, hillside trails, bridle paths, etc., are all part of the general improvement program.

And remember, all these exclusive features, as well as your Membership in the Golf Club, are included in the price of your Homesite.

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CALIFORNIA SOUTHLAND



Shadows, Sunshine, Sea — *A Painting By Maurice Braun*

THIS NUMBER IS DEDICATED TO THE DEPARTMENT OF FINE ARTS, CALIFORNIA FEDERATION OF WOMEN'S CLUBS, L. A. D.

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LOS ANGELES, CALIFORNIA

Kind Friend and Gentle Reader:—Please inspect the blue slip inserted between these pages. If you are already a subscriber, note that it is not a reminder of payment due. That will come to you on a white card at the proper time. Rather is this a convenient way to share your pleasure with a friend.

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27



SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
October, Saturday 11th—Club Dinner, 6:30, Winner's Ball, 8:30. Presentation of Season's Trophies and Prizes.

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Art

THE Los Angeles Museum, Exposition Park; the current exhibition opened September 17th and will run to October 14. This is a group of fourteen paintings by contemporary American artists loaned by Mr. and Mrs. Preston Harrison. These pictures will later be donated to the Museum and become a valuable addition to the Harrison Gallery, which within the next year will have its permanent home in the new wing of the Museum. A group of impressionistic paintings by Western artists assembled by the Oakland Art Gallery is also on exhibition. With these other exhibitions are also being shown a few paintings and pieces of sculpture that have been acquired by the Museum within the last year. October 15 to November 3: Eighth International Salon of Photography.

THE Santa Barbara Art Club, recently organized, held its first exhibition early in September. About twenty artists were represented with thirty-five or forty paintings and etchings, all painters of note, and nearly all also members of the California Art Club. Thomas Moran, N. A., is an honorary member of the club and contributed his "Hot Springs, Yellowstone Park" to the show. Among the portraits shown was one of Mr. Moran by Howard Russell Butler, N. A., also Arthur Merton Hazard's "Charles Russell, Cowboy Artist." Frank Morley Fletcher showed a portrait of his wife.

THE Laguna Beach Art Association held the fifth annual exhibition last month, showing fifty-five paintings. The gold medal went to Edith Truesdall for her "Scooters," three children running a race. Karl Yens' water color study of a turkey cock, "The Sheik" was awarded the silver medal. The bronze medal was given to William Wendt's "Tawny Hills," a characteristic autumn in southern California.

THE Painters and Sculptors Club of Southern California held an exhibition in the Park House of Carmelita Gardens, Pasadena, September 16 to 28. John Cotton, the president of the club, lectured on "Beauty and its Relation to Life" on the evening of the 23rd. Joseph Kleitsch is vice-president, and F. Grayson Sayre is secretary of the club, which was founded less than a year and a half ago along the lines of the Salmagundi Club of New York and the Palette and Chisel Club of Chicago.

THE opening exhibition of the winter season at the Cannell and Chaffin Galleries, Los Angeles, September 29 to October 11, will be Hanson Puthuff in the large gallery, showing the recently completed paintings of the Grand Canyon and Atascadero. In the smaller gallery will be hung the work of Constance Peters and Charles Rollo Peters.

UNIVERSITY OF CALIFORNIA Extension Division offers a course in the appreciation and history of art, illustrated by the use of lantern slides. The course will compare all forms of art of different countries and from pre-historic times to the present. Art in the home, garden, shop and public building will be discussed. Classes meet in Room 614, Hillstreet Bldg.

ELLIOT TORREY, an Eastern painter, is showing a series of recently completed water colors in the Stendahl galleries, Ambassador Hotel, Sept. 19-Oct. 5.

THE following officers took the direction of the West Coast Arts Inc., on Saturday, September 13th, at its first meeting of the year at the studio of Bessie Ella Hazen, 1042 W. 36th St. President, Bessie Ella Hazen; 1st Vice-president, Nell Brooker Mayhew; 2nd Vice-president, Mary O. Everett; Acting Treasurer, Ella Hotelling Tanberg; Recording Secretary, Evylina Nunn Miller; Corresponding Secretary, Louise Everett. There was an interesting showing and discussion of work done during the summer by different members.

DAVID EDSTROM, who went abroad early in the summer, has returned to his studio home in Hollywood. He came home by the way of the Panama Canal, after visiting Sweden, Norway, Denmark, London and Belgium.

DANA BARTLETT gave an interesting talk at the recent meeting of the California Art Club,—of which he is a past president,—on Europe and art conditions as he found them during his visit on the continent this summer.

THE Kanst Galleries will show a select group of Maurice Braun paintings during the last two weeks of October, at the new gallery in Hollywoodland.

THE Arts and Crafts Society of Southern California, announces a series of ten art lectures to be held at the Donaldson Studio, 4960 Melrose Hill, on Friday evenings, at 8 o'clock, beginning October 3rd. Mr. Donaldson will present a series of talks on interior decoration and will be assisted by other craftsmen representing the various handicrafts. Tickets for the course are on sale at the society's sales room, 2508 W. 7th St.

MAURICE BRAUN has just returned to the east to paint New England during the autumn and part of the winter.

THE Ebell Club presents an exhibition of important paintings by Maurice Braun for the month of October on the opening of their Art activities.

THE third annual art exhibition of the Los Angeles County Fair will be held at Pomona, October 14 to 18, under the direction of Theodore B. Modra. On the jury of awards are Willian Wendt, Edouard Vysekal, Harold Swartz, Henri De Kruif and Theodore B. Modra.

THE California Art Club held the first meeting of the winter season, September 18, in the present quarters, 623 Park View. The subject under discussion was the location of the new home of the club, two sites being considered, one on Olive Hill in Hollywood, the other the southwest corner of Grand View and Third street.

THE Print Room of the Cannell and Chaffin Galleries is now given over to long expected exhibition of Frank W. Benson's famous wild fowl etchings. This is a comprehensive collection of the etchings of that famous artist, who has been granted practically all the academic honors in America because of his brilliant success as a portrait painter. Like Zorn he will probably be better remembered for his etched work.

THE West Coast Arts Incorporated held its September meeting with its newly elected President, Miss Bessie Ella Hazen. The members brought sketches made during their summer trips, which were criticized and enjoyed by all.

ELLA HOTELLING TANBERG, organizer and retiring president of the West Coast Arts Incorporated, has just opened a new studio at 1916 N. Mariposa Avenue.

THERE will be on exhibition at the opening of the Little Gallery Bedik, at San Diego, October 1st, a fine showing of the color etchings of that clever and successful artist, Nell Brooker Mayhew. These etchings are representative ones chosen from her set of the missions of California, which were carefully executed for an historical record.

BESSIE ELLA HAZEN spent the month of August sketching the hills and trees of Monterey.

JESSIE M. BECKMAN, portrait and landscape painter, will have an exhibition in the gallery of the MacDowell Club of Allied Arts, 462 North Western Avenue, from the 1st to the 10th of October. Her painting named "Park Philosophers" will be shown.

AN interesting sketching camp was established at Morro Bay during the months of July and August. Kathryn Leighton, Mary Everett and Louise Everett are enthusiastic over the varied scenery there.

EVYLENA NUNN MILLER spent the summer months sketching along the Pacific Coast, going as far north as Canada.

CLARA DOONER, who has made a large number of Arizona sketches, will be represented in the exhibition at Phoenix this fall.

DELL MEADOWS, painter of California landscapes as well as the decorative figure, is giving one evening a month, in her new commodious studio at 1133 West 36 Place, to educational work. She now has a charming class of girls, who are wards of the Business Women's Association, teaching them craft work of various kinds, that will be usefull in the building of character and art appreciation. Mrs. Meadows has a continuous exhibition open to the public, where friends, neighbors and strangers are especially welcome.

THE BILTMORE salon will show, beginning October 1, a very comprehensive collection of the recent works of F. Tenny Johnston.

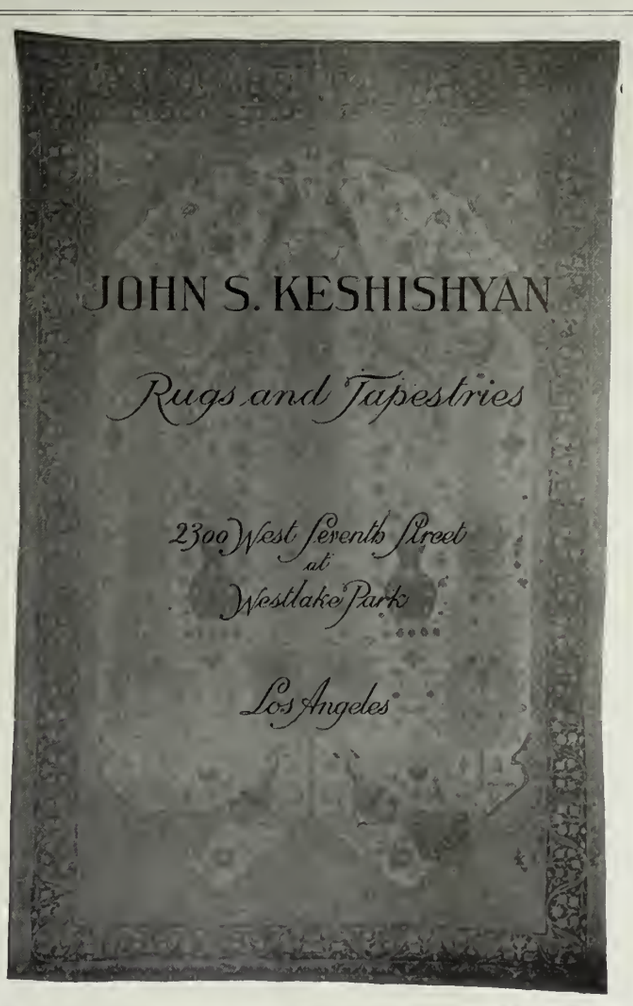
INGLEWOOD residents demonstrated their attitude toward art and things artistic when over a thousand Inglewood people attended the local art exhibit held at the Chamber of Commerce in September. A. Wildhaber, Swiss artist-instructor, who has established a studio in this city, exhibited the work of his pupils and some of his own work. Among the paintings which attracted attention was that done for the Chamber of Commerce by the artist, depicting the early history of Inglewood and the Centinela Valley.

THE latter half of October will find a one-man show of unusual merit at the Cannell and Chaffin Galleries. Douglas Parshall of Santa Barbara, who is rapidly overhauling his illustrious father, will have an exhibition of his latest works.

Music

PHILHARMONIC ORCHESTRA of Los Angeles, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, during its sixth season (1924-1925) will give fifty concerts in Los Angeles and thirty concerts in other southern California cities. The Symphony Series will be rendered on Friday afternoons at 3 o'clock and on Saturday evenings at 8:30 fortnightly beginning October 10-11. Fourteen of each are scheduled. Twelve Popular Concerts will be presented on alternate Sunday afternoons at 3 o'clock, beginning October 19, with the exception of Sunday, December 28. All Los Angeles concerts are given in the Philharmonic Auditorium, Fifth and Olive Streets, except special ones, such as the Easter morning sunrise service. Among the soloists to appear during the winter are the following artists: Maria Ivogun, Hungarian coloratura soprano; Alfred Cortot, French pianist; Georges Enesco, Roumanian violinist-composer-conductor; Elizabeth Rothwell, dramatic soprano; Olga Steeb, pianist; Moriz Rosenthal, pianist; Sylvain Noack, violin soloist; Georges Baklanoff, Russian baritone, and Juan Manen, Spanish violinist.

AUDITORIUM Artist Series, (Season 1924-1925) opens in October with Mario Chamlee, Metropolitan tenor.



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ALICE SECKELS' Matinee Musicales open the second season at the Vista Del Arroyo, Pasadena, Tuesday afternoon, October 28, with Ina Bourskaya, Russian Mezzo-Soprano of the Metropolitan Opera Company and the Chicago Opera Company. The course will include six events and following the musical program tea will be served with the artists as the special guests of honor.

TWELVE resident artists will be given an opportunity to appear with the Philharmonic Orchestra this season at the Sunday afternoon series, commencing October 19. Caroline E. Smith, manager of the orchestra, requests that all candidates communicate with her at the earliest possible date.

HOLLYWOOD READING CLUB will hold the first meeting of the season, Monday morning, October 6, Masonic Temple, 6840 Hollywood Blvd. Dr. Frank Nagel will have charge of the programs.

LONG BEACH SYMPHONY ORCHESTRA, under the direction of Franz Salbach, and the new Bach Choir, also under the direction of Mr. Salbach, with a membership of sixty and seventy-five each, associated with other musical organizations of Long Beach assure that city an extremely interesting musical season.

THE Amphitheater "Sings" and community concerts of Redlands were so thoroughly enjoyed throughout the summer that arrangements have been made to continue them within doors during the winter season.

WOMAN'S SYMPHONY ORCHESTRA, Henry Schoenefeld, conductor, began the Wednesday morning rehearsals, for the 1924-1925 season, October 1, in Symphony Hall, Music Arts Bldg., Los Angeles. Concerts will be given in February and April.

THE Music and Drama Course of Pomona College will be opened on Friday, October 10th, with Mario Chamlee, called the "Great Tenor with the Golden Voice." Chamlee is one of the leading tenors of the Metropolitan Opera House, and it is said that his voice more nearly approaches the glorious Caruso than that of any other American. Chamlee is a southern California boy, having heen at one time a student at U. S. C.

SAN DIEGO ORATORIO SOCIETY,—120 voices, supported by a 50 piece orchestra,—under Nino Marcelli's direction, and with a quartet consisting of Mrs. Chester Kemplay, soprano; Mrs. L. L. Rowan, contralto; Victor Edmunds, tenor; and Carl Gantvoort, baritone, gave Mendelssohn's "Elijah" in September and plan to present "The Messiah" and "Samson and Delilah" later in the season.

LOUIS GRAVEURE will appear in two recitals in Los Angeles this month, October 14th and 26th at the Philharmonic Auditorium.

LOS ANGELES GRAND OPERA ASSOCIATION, Gaetano Merola, General Director, Alexander Bevani, Artistic Director, Merle Armitage, Business Executive, will present "Andrea Chenier," October 6; "Manon," October 7; "Romeo and Juliet," October 9; "Amico Fritz" and "Gianni Schicchi," October 11; and "Traviata." October 13, at the Philharmonic Auditorium.

MR. AND MRS. LOUIS DREYFUS (Estelle Heartt) have reopened their studio after a delightful trip, covering the most interesting points of South America and the British West Indies.

Announcements

PASADENA Community Players will open their eighth regular season with Rachel Crother's comedy, "Mary the Third," during the week of October 6th. "Fashion," the famous burlesque by Mrs. Cora Mowatt, now running in New York, will be put on October 20th.

THE Community Arts Players of Santa Barbara announce the production dates for the Fall season at the Lobero Theatre: October 1-2-3-4; November 5-6-7-8; December 10-11-12-13, giving three plays, five performances each.

THE Mission Pageant of San Juan Capistrano, written and produced by Garnet Holme under the direction of Rev. St. John O'Sullivan, will be presented every Saturday and Sunday during October in the Mission grounds.

SERRA PILGRIMAGE, to commemorate the one hundred and fortieth anniversary of the death of Fra Junipero Serra, will be held throughout the week of October 12-19 in Monterey.

TWO very interesting events marked the September meetings of the Soroptimist Club; September 16 the Fall Fashion Pageant was staged in the Music Room of the Biltmore, fifty models, principally club members, appeared in costumes for all occasions, demonstrating the fact that our women may be properly clothed at all times by local manufacturers. September 23 an election was held to choose the officers for the year, 1924-25, with the following result: Mrs. Gertrude C. Maynard is the new president; Mrs. Lena R. Pepperdine, vice-president; Mrs. Alberta P. Wilson, treasurer; Mrs. Harry G. Henley, Miss Estelle D. Taylor, Mrs. Frances C. Allen, Miss Margaret Reardon, Miss Martha C. Weaver and Dr. Inez Smith, directors.

MARGARET S .Carhart will give ten talks on contemporary books at the Playbox, Pasadena, alternate Tursday afternoons, three to four, beginning October 16.

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CONTENTS

	PAGE
A CALIFORNIA LANDSCAPE (By Maurice Braun) ..... *Cover Design*	
THE WESTERN ASSOCIATION OF ART DIRECTORS	7
THE CLEVELAND MUSEUM ..... *Bessie Hazen*	9
THE EXPERT IN ART ..... *M. Urmy Seares*	9
THE INTERNATIONAL PRINT SHOW ..... *Howell Brown*	10
OUR SAN DIEGO LETTER ..... *Hazel Boyer*	11
PIONEER CALIFORNIA ..... *Mrs. W. C. Morrow*	12
A MAN'S ROOM IN THE SERENDIPITY SHOP	13
THE STATE UNIVERSITY AND ART ..... *Halley Brewster*	15
CALIFORNIA A LEADER ..... *Paul Perigord*	16
PETER PAN AND THE PIED PIPER ..... *Ellen Leech*	18-19
BULLETIN OF THE ARCHITECTURAL CLUB	20
MOONSTONES (Continued) ..... *Mary E. Buxton*	21
MODEL HOUSES OF THE LOS ANGELES CHAPTER, A. I. A.	22
BIRDS IN AN EASTERN GARDEN ..... *Theresa Homet Patterson*	22
THE CORONADO ISLANDS ..... *Eleanor Hoffman*	23
FEDERATION PLANS FOR 1925 ..... *From The Federation Directory*	24
THE ARTISTS' AND STUDENTS' LEAGUE ..... *John Nicoll*	25
RECENT BOOK REVIEWS ..... *Louise Morgrage*	26
NORMAN KENNEDY'S MURALS FOR THE GUASTI HOUSE	27
ART ACTIVITIES, FRIDAY MORNING CLUB .. *Mrs. Randall Hutchinson*	27
THE BULLETIN OF THE ASSISTANCE LEAGUE	28
WESTERN ARTS INCORPORATED ..... *Nell Brooker Mayhew*	30
PAINTINGS IN THE HOME ..... *Cuthbert Homan*	31

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

TOWARD THE UNIFICATION OF WESTERN ART INTERESTS

"A COUNTRY of magnificent distances,"—so one writer has termed this West of ours. And so it is in truth, with the great sweep of its prairies toward mountains, north, south and west; the far look-outs from the summits of those mountains; canyons and forests; and at last, the long ocean front which brings one to face the Far East again. Desert sunsets, grey days along the coast, semi-tropic sun and color,—all these have called painters and etchers, sculptors and craft-workers to this western country which offers a new field, fresh inspiration and the challenge to develop a new technique.

Nor were these artists disappointed when they came. On the contrary, they were stimulated to such an extent that soon there were little centers here and there along the coast, amid the mountains of New Mexico and Colorado, where groups were doing such work as to hear an echo of it in the East. Then came at last frank invitations from the East for exhibitions of one man's work; for two; of a group, until art centers on the Atlantic coast were finally in the position of knowing more about western artists than our own West did.

It is here that the factor of distance showed itself in a new role, as an obstacle which in some way must be overcome. While to the artist it meant the incentive to a new technique in dealing with mountain, rolling country and desert, to the museum director it meant an unwelcome isolation, not only from the best the East had to offer, but from close contact with the best work being done at other centers in the West. To bring an exhibition of local work to the coast from Kansas City, for instance, involved practically as great expense as to bring an eastern exhibition from the most westerly point of its eastern circuit, Detroit, Chicago or Minneapolis; or to send an exhibition from Santa Fe to Seattle. Unlike the East, our western country does not afford the cities where intermediate stops may be made.



"COSTERLAND" BY ERIC H. KENNINGTON IN THE TWENTY-THIRD CARNEGIE INSTITUTE INTERNATIONAL EXHIBITION OF PAINTINGS JUST CLOSED AT THE LOS ANGELES MUSEUM.

The situation then, was this,—there were small communities where art development was almost wholly nascent. Such centers needed outside exhibitions for the education of their public and the stimulation of their artists. There were centers that had an art society with more enthusiasm than money, yet which found themselves isolated from contact with other communities in which work that would be stimulating to them, could it have been secured, was being produced. There were other communities where the artists were doing excellent work, worthy of eastern exhibitions. But this work was being sent East almost at once, since these artists depended upon eastern showings to secure sales,—and sales in the twentieth century are an indispensable basis for the well-being of the artist. There were the large cities which brought out a great number of exhibitions a year,—as many as they could afford—but who could not always secure the widest variety of outstanding American and foreign exhibitions because there seemed no satisfactory way of routing these exhibitions in a circuit which should cover the whole western territory and include museums willing to share the expense.

Such was the state of affairs here in the West as recently as 1921. This may sound incredible, with such centers as Los Angeles, San Francisco, Portland and Seattle on the coast and Denver, Kansas City and Omaha in the territory beyond the mountains. But even museums in cities of such size cannot overcome the combined obstacle of miles of prairie plus express rates. There was also another factor. To the managers of eastern exhibitions (and this includes the American managers of foreign exhibitions), there was no central authority in the West which would contract for shows and handle the local routing. Each western museum dealt independently with the manager in the East. Occasionally two centers would want the same exhibition at the same time of year, but few centers were informed of the exhibition calendar of other centers. What was needed more than anything else to help this situation was to have some sort of general clearing house to which and through which each western center would route exhibitions which it had contracted and from which it would receive exhibitons shown at other centers.

To J. Nilsen Laurvik, Director of the San Francisco Art Association, and to Samuel J. Hume, director of the Greek Theater of the University of California, belongs the credit for seeing the situation clearly and proposing the only remedy which has attempted a practical solution of the difficulty. By sending out a call for a meeting of all the directors of museums in the territory from Washington to New Mexico and from California to Missouri, the first step was

taken toward unification of the scattered galleries of the West. This first meeting was held at the University of California on July 1, 1921, and at the Palace of Fine Arts in San Francisco on the following day.

During the two days of the conference delegates from seven centers in the West were present, representing Los Angeles, Portland, Salt Lake, Oakland, Sacramento, San Francisco and Berkeley, while letters endorsing the project were received from as many more. This little group thereupon drew up a constitution and elected officers, forming the Western Association of Art Museum Directors, with the avowed purpose of fostering the art development of the West by every resource at their command. They pledged themselves to the creation of a yearly traveling exhibition of selected work by painters of the West.

With Mr. Laurvik as President, Dr. William Alanson Bryan, Director of the Los Angeles Museum, as Vice-President, and Mr. Hume as Secretary-Treasurer, plans were immediately started for the creation of the Association's first exhibition. Representation had been apportioned in accordance with the relative productivity at the various centers, and each member museum whose artists were represented was pledged to show the exhibition. A circuit was arranged and in February, 1922, the First Traveling Exhibition of Selected Work by Western Painters opened at the Los Angeles Museum at Exposition Park. The circuit which had been arranged carried the exhibition to San Diego, Santa Fe, Kansas City, Denver, Seattle, Portland and San Francisco. This meant that an artist in each of those centers was able, not only to see the work of fellow artists at other points in the West but to see his own work and that of his fellow townsmen in relation to the work being done at those other centers. For the artist this meant a totally different experience from that gained through the viewing of occasional one-man shows by some outstanding figure in western art. The exhibition showed the general level of work in the various communities represented (for the paintings selected were juried at their local museum) and in all fairness it should be stated that the first exhibition was a very uneven one. Therein lay the greatest hope for the plan as the Association viewed it, for it meant that many exhibitions would need to be assembled and circulated throughout the territory, with special emphasis here and there, until the entire art level should be lifted a little higher and the art consciousness of the more isolated communities developed to a plane more nearly equal.

Since that first year, the program of the Western Association has expanded appreciably. Membership now includes the directors of museums in the following cities of the West: Los Angeles, San Diego, Santa Fe, Kansas City, Denver, Colorado Springs, Salt Lake City, Seattle, Portland, Sacramento, Oakland, Berkeley and San Francisco. Other centers are being offered membership.

The Third Traveling Exhibition is now on circuit and includes paintings by artists in Kansas City, Denver, Colorado Springs, Salt Lake City, Seattle, Los Angeles, San Diego and Santa Fe, one canvas from each artist, making a total of eighty. This exhibition is notably finer than the one circulated two years ago. It is being shown for a month at five of the member galleries. At Kansas City it remains for three months to form a part of the Western Artists' Exhibition held annually at the Art Institute during July, August and September. By special invitation the exhibition will go to Omaha this year for a month's showing at the Omaha Society of Fine Arts.



"WINDOW NEAR PORT HONFLEUR" A PAINTING IN THE EXHIBITION BY HENRI E. LE SIDANER.

Recent paintings by William Wendt, Robert Reid, Armin Hansen, Walter Ufer, Maynard Dixon, Alson Clark, Maurice Braun, B. J. O. Nordfelt, Athan Marulis, Mateo Sandona, Alice Klauber, Joseph Bakos, Edouard Vysekal, William Henderson and Theodore Van Soelen are among those included.

This year two prizes added much to the interest created by the exhibition. The Los Angeles Museum, through its Director, offered a purchase prize of one thousand dollars to the artist submitting the painting which should be chosen by a jury appointed by the Association. The Los Angeles District Federaton of Women's Clubs also offered a prize for the best painting by a California artist included in this exhibition. The Museum prize was awarded to Joseph Raphael, of San Francisco, for his painting, "The Japanese Doll." The Club prize was accorded to Benjamin Brown, of Los Angeles, for his painting, "Yosemite, the Witchery of Winter." Honorable mention was given to the following artists: Armin Hansen, of San Francisco; Robert Reid, of Colorado Springs; Edouard Vysekal and Jack Smith, of Los Angeles. The paintings will continue with the exhibition until the completion of the circuit, in order that every center may have an opportunity to see them.

While the assembling each year of this traveling exhibition represents a large share of the work of the Association, there are many other activities in which it is engaged. Lecturers on the arts have been placed through its auspices; circuits have been arranged by which eastern exhibitions have been made available for western galleries, and many problems peculiar to museums have been discussed.

In May of this year, the fourth annual meeting was held at the Los Angeles Museum and new officers were elected for the coming year. Dr. Bryan, as President, will direct the work of the Association; Mr. H. M. Kurtzworth, Director of the Kansas City Art Institute, will act as Vice-President; Mr. Hume will continue as Secretary-Treasurer, and Miss Halley Brewster as permanent Secretary.

Under Dr. Bryan's direction, a program of renewed activity has been planned. A traveling exhibition of watercolors by western artists is one of the projects to be undertaken in the near future. Extensive work of an educational nature among the smaller centers and the western universities has already been started; new centers have been invited to membership, and a circuit has been arranged for the exhibition of the Taos Society of Artists, one of the most notable groups in the West.

It is the hope of the Association that as more western artists attain distinction it will be possible to assemble and circulate an all-western exhibition throughout the eastern territory, thereby reciprocating for the many eastern group exhibitions which have been coming westward for so many years. Such action would establish the West as a definite territory with a conscious program, rather than a vast field of scattered centers where sporadic groups are working with little knowledge of each other. It has long been predicted that there is due to develop here on this western side of the continent an art expression which will rival any that has previously been seen. To help prepare the soil for such a flowering is one of the aims of the Western Association of Art Museum Directors.



"THE CARPENTER'S SHOP" BY SIR CHARLES HOLME IN THE TWENTY-THIRD CARNEGIE INSTITUTE INTERNATIONAL EXHIBITION AT EXPOSITION PARK, LOS ANGELES LAST MONTH.



THE WITCHERY OF WINTER—YOSEMITE, A PAINTING BY BENJAMIN BROWN, WHO HAS PAINTED CALIFORNIA FOR THREE DECADES WHILE THE TECHNIQUE OF PAINTING HAS UNDERGONE CHANGES WHICH HIS OWN WORK HAS DEVELOPED AND EXEMPLIFIED. THIS PICTURE—IN HIS LATEST METHOD—RECEIVED THE PURCHASE PRIZE OF THE LOS ANGELES DISTRICT F. W. C. OF CALIFORNIA AND WILL BE HUNG IN THE CLUB ROOMS OF THE LOCAL CONTRIBUTING CLUBS.

THE CLEVELAND ART MUSEUM

ACCORDING to the Bulletin of the Cleveland Museum of Art, a forward lead in art exhibiting is shown in the attitude of the museum towards the artists of Cleveland and their work.

This museum believes it is using the most important means within its power to develop art in Cleveland, when it holds, for the artists of the city, an active and persistent selling campaign in connection with an Annual Exhibition.

That the artists have realized this interest and co-operation is clearly instanced by the number and quality of the entries submitted, and their sympathy with the aims of the museum has made each exhibit better than its predecessor. At the May exhibition of 1924, the sum total of the sales amounted to $10,600, an amount within a few hundred dollars of the total of the four previous exhibitions. The objects sold numbered between twelve and thirteen per cent of those accepted.

Not only the museum, but the citizens as well, are convinced that Cleveland must be made a place where her artists can live and find recognition. With this in view a group of donors gave sums of money as purchase prizes for the acquisition of ten pictures, that were purchased and presented to the high schools.

The women's clubs have also taken a marked interest and several of them have encouraged the artists and at the same time beautified their clubrooms.

Even before the exhibitions are held, the public interest is aroused and stimulated by a group of committee members who are appointed by the Cleveland Art Association. The duty of this committee is to spread a knowledge of the exhibitions and of the artists contributing to them.

Another factor that adds to the success of these exhibitions is that the museum invites a group of out-of-town artists to act as jurors. They give their services for the cause of better art, the museum paying their expenses.

BESSIE ELLA HAZEN,
University of California at Los Angeles.

THE EXPERT IS WORTHY OF HIS HIRE

By M. URMY SEARES

IN using the repetition of this title as applied last month to pioneers, realtors, and architects, the writer hopes to transfer the same arguments to painting and the art of which it is the servant. If we grant the fundamental imagination which enabled pioneers to pierce the forests, the deserts, the mountains—and to visualize the paradise on the Pacific; if we realize the vision which saw this coast peopled and housed, and proceeded to find a way to accomplish it, we may form a habit of mind which separates the architect from the mere builder because of the architect's possession of a storehouse of imagination filled with beautiful buildings he has seen in other lands.

The pioneer scout and settler had behind him the tradition of colonial development on the Atlantic, and he pushed westward to occupy the land. The realtor who made the Southland Coast habitable so rapidly, had behind him the cities of the great interior of America, and his imagination pictured such cities here in California. The skill with which he induced the people to come and build such cities is a thing separate from the imagination which urged him on. So with the artist, whether his medium be lumber, concrete or brick, marble, or paint and canvas, clay or printer's ink; skill must be acquired.

There is a latent artist in every one of us. The power to see, with inward vision, something accomplished—something done—is the driving wheel of progress, the leading motive in life. The skill with which that thing—seen in the imagination—is carried out is an entirely different matter; and until we distinguish drastically between these two necessities of art we are children in the appreciation of art whether it be the art of the ancients or the art of today.

What did this man see with his spiritual eyes? That is the fundamental question we ask as we stand before a work of art whether it be a town where there was none before, or a painting where there was only bare wall or canvas. The answer to our question depends on whether or not the man who had the vision had also the power and the skill to accomplish what he set out to do. The pioneer not only saw a vision of landscape beyond, but he trekked across a continent and opened roads for others. The realtor not only saw the desert bloom as the rose, but he laid it out in town lots and filled its streets with people. The skill with which he accomplished a vast population clamoring for town lots is one of the marvels of modern commerce. Can we not transfer this argument to art in such a manner as to realize clearly and concisely the necessity of experts in architecture, painting and sculpture and all those skillful processes by which the beauty and perfection grasped by gifted souls is made manifest in dull matter and is thus placed before the world as food for the spirit?

The history of art is before us; we may all study from many points of view the record of how ancient people built themselves shelter first for protection and later adorned the house as the outer expression of an inward life. As the spiritual life developed, the temple became the object of their skill to express the inner desire toward worship; and architecture became an art with skilled workmen to imagine and carry out its details. We might study the medium used in construction, the search for better material to express higher ideals. We might concentrate on painting and read of the Van Eykes inventing oil paint, and then the putting on canvas of wonderful delineations of lovely virgins seated on thrones and surrounded by flowery fields, sans foreshortening, sans perspective, until Uccelli invented a method of representing lineal perspective and Massaccio watched Donatello, the sculptor, and then drew a hand foreshortened as the humblest art student can do from a cast today.

But always we must remember that the vision is not naturally accompanied by the skill to express it; but that certain people called artists, having the imagination as a powerful resource are willing to spend a lifetime of effort in experimenting, in studying, in training eye to see and hand to execute the vision we all see faintly but cannot record.

What, then, should be our attitude toward the architect, the painter or sculptor who has become an artist capable of expressing that which we all desire to see perfectly expressed? The mass of the people, raised in America to a position where food and shelter are



"A DAUGHTER OF EVE" BY LAURA KNIGHT. GOOD, STRAIGHT PAINTING,

provided by eight hours' work a day, have now at least eight other hours in which to cultivate their souls. The time will come when the eight hours of labor will be soul-satisfying as well as food-producing, and meanwhile we must all be making the most of our other hours and learn what the life of the soul demands.

Some one has said that china-painting is the first expression of art in any new community. Perhaps the yellow bowls fashioned at our potteries and painted by the cultivated women of the Art Units of The Assistance League, under Miss Horlocker's skilled direction may prove to be the first actual native art of the Southland of California. Heirs of all the ages, we have as yet but knelt before the artistic products of other lands and other ages—impotent to express ourselves as a people and blind to the work of our children who strive on this distant shore to acquire the skill necessary to satisfy the high standard of modern taste.



AN IMAGINATIVE PAINTING OF CALIFORNIA MOUNTAIN SCENERY BY JACK WILKINSON SMITH, WHO DEVELOPED HIS ART IN CALIFORNIA AND, WITH OTHERS, FOUNDED THE BILTMORE SALON.

It is foolish to pit ancient art against the modern and say that one is obsolete in taste. Whatever there is of good in the art of any people is a part of our education today. And artists cannot afford to disparage anything well done in the past, either in educating themselves to master their medium or in the education of the people who long to know all there is to know about art. These things must, however, be put in their proper place and any piece of art as a product must be judged only in the light of its own age and environment. We laugh at the "one hoss shay" or the old carrita stored in our museum of history as we compare it with the limousine of today, but we laugh with a gentle indulgence for the time in which the carrita was used and enjoy it from the standpoint of art and history. Yet no man who hasn't the sense and knowledge to make a carrita if he wanted one should attempt to make a modern automobile. So our modern artist, if he cannot do better than the ancients, should work and study until he can; for he is no master of his medium if he does not know all about it. When he has mastered mere technique of his profession he can then prove whether or not he has within himself anything worthy of presenting to the world as an expression of the highest longing for beauty that his own age has to record. This and nothing less do we demand of our modern painters and sculptors. This and nothing less must we help them to accomplish by setting up in California so high a standard of the technique of painting that our art schools and our leaders will continually strive to keep abreast of the times, and to make this medium of expression crystal clear so that the artist's thought may shine through to give joy and inspiration to all.

In order to receive the benefit due the community from the splendid exhibition illustrated on the preceding pages in Director Bryan's article, our painters are in duty bound to study the technique of the paintings brought here from other lands. If we are to keep abreast of the progress of the universal art of painting, we must know what the painters of the world have done. It will be time enough to go off into the privacy of our studios and work out something new when we have assimilated what this exhibition has brought us. In choosing from among the photographs available pictures to reproduce here, the motive was not to teach but to give a glimpse of the effect of modern movements in painting on the technique of today. To the artist who can afford to go abroad occasionally these constant changes are known and are a part of his equipment. To the art student of the West or the keen painter of mature years this International Exhibition showed many things as accomplished, and presented the work of painting for the last quarter century. To the lover of art it was a liberal education.

Beginning with the central feature of the show, Madame Suggia, the prize painting by Augustus E. John of England, we were struck by the fact that the straight painting of the masters of all time—the painting which subordinates technique after mastery of its many variants—is still in the lead. And we felt grateful, as laymen isolated on this coast, for the exhibition which proved that the art of all time we had learned to understand is still used by the best painters of our own time and given the highest plaudits.

Seeking to know what modern futurism and cubism did to painting, we saw here examples like "Costerland" in which the English painter has applied all the research work done by those recent investigators in the domain of form and dimension, to a subject replete with the paraphernalia of a toy shop. Yet this painter speaks to us in a language we can understand and models the figures of the little girls intelligibly. So, too, in the landscape called "The Carpenter's Shop" by Sir Charles Holme, that additional knowledge of pattern and arrangement of even the most distant object as a part of the decorative composition which cubism gave the world, is used by the painter to say something beautiful yet understandable to the amateur in appreciation of art. The reproduction on this page of Jack Wilkinson Smith's canvas painted here in California by one who has not studied abroad, shows the same handling of masses of rock in our tremendous Sierra and proves that everything discovered or invented in art, as in science, is ours to use and to enjoy.

Preceding the furore of cubism there was developed the technique of pure spots of color or broken color, or impressionism here illustrated in its application to a sparkling landscape where light was the great problem and also the great source of delight, "A Window Near Port Honfleur" by Henri Le Sidaner of France. In Benjamin Chambers Brown's prize painting of "Yosemite in Winter" we may discern the same use of modern technique applied to the light on our own beloved landscapes, and rejoice with our painters in every modern expression of love for California.

Patrons of art are no longer single aristocrats, a Pope of Rome, a King of Spain or a Leonardo di Vinci. Rather is the whole people, the city, the state the patron and every citizen in duty bound to study, enjoy and cultivate the art of his own time.

THE INTERNATIONAL

By Howell C. Brown, Secretary

FOR the last five years the Print Makers Society of California has held annually an International Exhibition of Etchings, Block-Prints and Lithographs, sent in by their makers from all over the world. The prints are shown for the entire month of March in the Gallery of The Los Angeles Museum. The collection this year presented to our public, three hundred and seventy prints by one hundred and seventy-seven artists in Belgium, Canada, Czechoslovakia, England, France, Germany, Italy, Japan, Sweden, Switzerland and the United States. Artists everywhere have come to look upon this exhibition as the outstanding print event of the year and the jury is forced to labor for days in order to select, from the many works submitted, the relatively small number which our Museum Gallery will accommodate. This season only about thirty percent of those sent in were chosen and hung, not because many more were not of as fine a quality, but through lack of space. Nowhere else in the world is there gathered each year such a collection of fine work; and with reason the New York Times calls it the "only real international print exhibition."

As an experiment, this year the entire collection, after being shown in Los Angeles, was offered for a circuit of American galleries. It has already visited Indianapolis, St. Louis and Boston and other cities are writing for dates. Wherever shown it has received most favorable notice and we feel that this demonstrates conclusively that an art exhibit of the highest quality can be assembled in California, provided that the Society or Institution having it in charge is willing to spend the time and money necessary to make it a success.

THE COLOR PLATES

OUR color plates on the cover this month are produced directly from the original painting by Maurice Braun of San Diego, California. They are made in Los Angeles by Bryan and Brandenberg, engravers, whose expert work in color and black and white has helped to make CALIFORNIA SOUTHLAND the standard of the West in illustration.

Mr. Braun is one of the first Southland painters to *arrive* in New York. He is identified with San Diego, which he considers unsurpassed by Greece or Italy as a paintable country. He was born in Hungary in 1877, but came to America as a very small boy and received his training in our National Academy of Design and in personal study of the technique from all world sources. Painting part of the year at Old Lyme and the remainder at his home on Point Loma, he keeps his interest and inspiration alive and his pictures in all the notable exhibitions of the year.

OUR SAN DIEGO LETTER

By HAZEL BOYER

THERE are a number of events which call especial attention, at this time, to the fact that San Diego is a Naval Operating Base. For the past few years, gradually the various departments have become permanently established. But the sterner aspect of the existance of such powerful organizations is somewhat mitigated when they are housed in buildings whose architecture is beautiful and fitting to the climate, the life and general charm of San Diego.

In 1846 when Governor Pio Pico granted North Island and Coronado to Pon Pedro Carrillo, he was glad to sell his grant the same year for $1000.00. He had no vision of the ultimate purpose now being served by that brush covered isle in the center of San Diego bay. In 1919 the United States Government purchased North Island proper for $6,098,-333.33 and that 1475 acres of level ground became the largest combined Army and Navy Aviation field in the United States.

It was there that the aerial heroes were made ready for the first flight around the globe; mechanics of the Army Department at Rockwell Field gave their best in preparing those planes that shall some day hold an honored place in a museum; it should be The San Diego Museum. While officially these brave fellows hopped off at Seattle, San Diego was the real start on that great excursion and their return here, informally, ended the historic event of the present generation. The citizens of San Diego early planned to present Lieut. Eric Nelson, Lieut. Lowell Smith, Lieut. Leigh Wade and their mechanics with gifts that may, in some measure, express the very sympathetic interest felt here for the heroic achievement that has crowned these young men with everlasting honor.

To facilitate Fleet activities here a bond issued was just passed by San Diegans to build a small boat harbor at Coronado Beach so that the large battleships may anchor just off Coronado and have access to the shore, no matter what the tide may be. The newer type of battleship and all the lesser members of her family, burn oil, so generally speaking, it is the new ones that form the Battle Fleet since oil is the available fuel out here while the Scouting Fleet, now in the Atlantic, is composed of the older craft that burn coal.

Everyone is talking about The Shannandoah, the giant dirigible that is expected to arrive here this month, it is whispered with some authority, that although an anchorage has been built for her on North Island, and she was supposed to remain here and become an old settler, she is really going to imitate Secretary Wilbur and stay only one day. Then she attaches herself to the Battle Fleet. Just what the particular service to humanity this huge creature is, no one seems to be quite certain.



CALIFORNIA'S MATILIJA POPPY (ROMMEYA COULTERI). A WATER COLOR PAINTING BY A. R. VALENTIEN IN A SERIES OF WILDFLOWERS FOR MISS ELLEN SCRIPPS AND DUPLICATED FOR THE STATE LIBRARY.

The Naval Training Station here trains and educates fresh recruits for service with the fleet and for entry to the officers' training school at Annapolis. It is easy to imagine what a climate like San Diego's, may mean in the facilitation of a training school,—there can be no better location; every day a drill day,—never is the work interrupted by the weather.

The Naval school comprises twenty-one Spanish type buildings beside the bay at Loma Portal. The boys surely must have a very genuine interest in making the place attractive, it is evident in the manner in which they work on the landscape gardening and even the cement pavement which they are having a lot of fun laying all by themselves. It is only a short time since the buildings have been completed, now the lawn is green, young trees are started, flowers blooming in profusion and the fence covered with morning-glories.

There are 1630 recruits now in training there. Captain David Foote Sellers, one of the most distinguished officers of the U. S. Navy, is in command. His own broad experience with the Atlantic Fleet, the Spanish-American War, the Bureau of Navigation, the World War, where his efficient service in command of the battleship Wisconsin, won him the Navy Cross, seems to have given him a very kindly sympathy for the boys who are preparing for such a career. He says these recruits, from all over the West, average 19 years of age and have an average of eight years of schooling when they enter. Discipline seems to be gained by stressing competition; each week the honor men for the week have their pictures in "The Hoist" and this is sent home to their relatives. Recreation is kept filled with surprises and interest, moving pictures, athletics, boat-racing, swimming and band concerts keep the boys busy when not studying. It is not unusual to see a line of cars from San Diego to the band stand at Loma Portal on the evenings of the band concerts, Tuesdays and Fridays.

Adjoining the Naval Training Station is the Marine Corps Base. These "Soldiers of the Sea" are held in high regard by all nations. It is the oldest branch of military service of the United States, having been formed in 1775 by the Continental Congress, yet it is comparatively a small department having now only 27,000 members. The marines may serve on land or sea, may enter any country at any time without raising diplomatic questions; they are a sort of honorary peace keepers whose continuous business it is to straighten out delicate tangles and work constructively for the betterment of humanity. Colonel J. H. Meyers is the very efficient commander of the 1700 men now here in training at the Marine Barracks.

It is delightful to know that the visualized city plan which will some day give us an esplanade of great beauty around the borders of the bay, has been anticipated in the plans for the Marine Base and the Naval Training Station and what is seen now from the boulevard is really the backs of the buildings, for the front faces the bay.

Community culture continues apace, for the San Diego Players have started the season's activities by presenting "The Boomerang" at their little Yorick Theater in Balboa Park. It was artistically done and very well patronized.

The musicians of the city have formed an Oratorio Society; they are lending their influence toward making a music-center in the park; to raise funds for this and to give a great treat to San Diegans they recently presented Mendelssohn's "Elijah" on Sunday afternoon at the organ pavilion. Where, but here, could an audience sit out under the blue sky in a setting of such rare beauty and hear a more finished rendition?

Among our studios is that of Mr. and Mrs. A. R. Valentien. For over twenty years they worked together in the studios of The Rookwood pottery, where they devised the decorations for beautiful vases and jars that went far in making famous that name. They know all about pottery and have a unique collection, many pieces being of their own making and having qualities of luster that no one else has accomplished.

Mrs. Valentien studied with Rodin for a long time in Paris. Both she and her husband exhibited their work in the Paris Salon and at the Paris Exhibition where they took a gold medal for decorative pottery.

Mr. Valentien or "Uncle Val" as he is known in the art circle here, has done a monumental work in painting the wild flora of California. It is difficult to imagine the delicacy, the real artistic charm he gives to the portrayal of the simplest study. He does them in water color, often on gray paper and each is a perfect joy to see. Collections of these are owned by The California State Library, The Cincinnati Museum, Mrs. Frederic Remington and Miss Ellen Scripps, who many years ago gave him a commission to paint, for her, all the wild flowers, grasses and trees of California.

In the Black forests of Germany Mr. Valentien started painting wild flowers while his wife was studying in Paris. It was this interest that brought him to California after years of association with the famous group of painters in Cincinnati under the late Frank Duveneck.

Mr. Valentien's water colors may be secured for club and other organizations writing for dates (care of CALIFORNIA SOUTHLAND). Many of his drawings were hung in the Exhibition of San Diego Paintings shown this summer in the gallery at Balboa Park by The Friends of Art. This organization is indeed a friend to San Diego art and gives loyal and substantial support to every artist whose work can be logically shown. The Art Center at Balboa Park and San Diego's art interests in general are in their hands.



SAN DIEGO RECEIVES THE WORLD FLIGHT AVIATORS WITH FLOWERS AND GIFTS. HIGH SCHOOL GIRLS DECORATING THE HEROES WITH GARLANDS. EACH MAN RECEIVED A SILVER SERVICE SET

PIONEERS OF CALIFORNIA

By MRS. W. C. MORROW

CALIFORNIANS are justified in praising the wonderful State, for there is so much to brag about, and the spirit of those intrepid pioneers who braved the perils of the plains, or dared the dangers of the deep, coming by way of Panama in rickety, overcrowded dirty boats, still lingers. Most of those pioneers sleep their last sleep in their graves—graves that they had every reason to believe would remain unmolested,—for even the most sanguine had small conception that San Francisco would grow as it has—but if the hand of the iconoclast has its way the graves will be untenanted, for the cemeteries encroach on the living on all sides. Electric tram cars thunder past the once quiet spots, blocks of modern houses and apartments crowd close to the sagging fences, while tombstones sway in the wind, and weeds and grass fill these hallowed grounds. In Calvary Cemetery—where no interments are now permitted—lie many of the Roman Catholic faith. It is near the handsome edifice of St. Ignatius Church, and the college and other modern buildings. There are still ornate mausoleums, and handsome monuments. The old Masonic Cemetery, also neglected, Laurel Hill Cemetery, where lie many illustrious dead, Odd Fellows' Cemetery with its Columbarium, still have shafts that tower among the ruins. Until the question of removal is settled neglect and desolation hovers over these once tranquil spots. Removal is sure to come, for the new generation has scant reverence for anything old.

There passed another grande dame last week—Mrs. Alfred Hunter Voohries. She belonged to the Southern set and was one of California's distinguished women. She is survived by several daughters and grandchildren, all of whom have been prominent socially.

There also went into the beyond a short time ago Mrs. Abbie Krebs Wilkins. She was unique in her way—a president of a lumber company, a notable member of the Eastern Star fraternal society, a member of the Pacific Coast Women's Press Association, a patron of the Arts, and a philanthropist. Mrs. Wilkins attained a ripe age. She was a very wealthy woman and was generous and kindly. Mrs. Lothrop, author of "The Little Peppers," died at Palo Alto about a week or so ago. She had resided in California for some time. Mrs. Peterson, an authority on the petrified forest of California, died recently. She was the author of several scientific books. Mrs. Bacon-Soule died last month. A pioneer woman; she was given to charitable deeds.

Mrs. Henry Wetherbee of Fruitvale, another pioneer woman, is still living in the home her husband built many years ago. She has never suffered any changes to be made in the old home, and has a treasure house of souvenirs and mementoes. It is claimed that she never destroyed a dance program, an invitation, a menu card or bill—they are pinned on to curtains, portieres, walls and tables of her home. She recently sold some of the huge estate which her husband left her, and so reluctant was she to break up the acreage that when the deeds were signed she collapsed and remained in a state of coma for several days. She did not want to sell, but the pressure of the march of progress invaded the sacred precincts and she made a wonderful bargain. So enormous was the price paid that should she live to her desired age of 125 years she need not fear the gaunt shadow of poverty stalking at her heels.

California is full of romance, history and tradition. The fevered, hectic, mining days have passed and with them the red flanneled-shirted miner. Instead of his pack mule he rides his motor-car, eating up the distance that used to take weary days and hours. The flivver carries supplies, and the radio flashes its message through the air. The colorful gambler has been displaced by the well-groomed affable gentleman who looks as though he might be a vestryman in a highly respectable church. It is hard to pick out the villain of the play of today. No longer is he distinguished by dark, wavy locks, a saturnine look in his flashing black eyes. Some years ago a well-known character was on trial in a criminal court in San Francisco. His operations were known to be notorious, but his aspect was that of an eminently respectable man. One soft-hearted woman juror, who sat for awhile in the jury box, almost wept because she was not permitted to remain as a juror. She would have voted for acquittal almost at once. He looked so genteel, so respectable—but there was no need for her tender heart to be torn. He was given a verdict of acquittal almost at once—he was tried not by a jury of his peers, for some of the jurors had to be told of their duty in words of one syllable—but he and his keen lawyers were clever.

The bold bandit, Joaquin Murietta, rests in a felon's grave. Glamour and romance surrounded this picturesque personage, but Vasquez, of a later period, had none of Murietta's dash and color. By the way, down in a tranquil home for the aged in Los Angeles, spending her declining years in peaceful resignation to blindness and other infirmities, is the widow of a man whom Vasquez shot down in cold blood. The bandit rode up to the pretty little home nestled in the San Benito hills and shouted a threat. The victim, who was quite deaf, opened the door and asked what was wanted. Vasquez drew and fired, the man falling dead before the eyes of his horrified wife. Then the robber and his band robbed and pillaged, riding away to commit other depredations. He expiated his many crimes on the gallows, but the memory of ghastly crime still haunts the feeble woman—she has forgiven, but forgetfulness is another matter.

Though the dwellers of London and the effete East may still consider California as wild and western, not to say woolly, with red American Indians stalking through the streets of the cities flourishing tomahawks, and no one safe from desperadoes, altogether it is a wonderfully beautiful place in which to live. We still have the highwayman, the bandit and the robber, but he rides in a swift-gliding stolen motor-car, loots banks, considering a paltry thousand or so a mere piffle, drives off and loses himself in an intricate maze of streets and hides in obvious places. He is astute, clever, elusive, baffling his pursuers, until—once too often going to the well the pitcher is broken, and he lands in a prison cell. Not always does he escape justice, unless he is a murderer, and thus by the skillful arguments of learned counsel and wise alienists who talk interminably of complexes and inherited tendencies, escapes the justice and punishment he deserves.



SAN FRANCISCO'S NEW SKYLINE IS UNIQUE AND INTERESTING FROM AN ARCHITECTURAL STANDPOINT. THE WATERFRONT

A MAN'S ROOM IN THE SERENDIPITY SHOP



MR. BRADFORD PERIN'S NEW ROOM IS ATTRACTING WIDE AT TENTION FROM ARCHITECTS BECAUSE OF ITS TILED CEILING.

IT is with great pleasure that we present this month a photograph of the new room at the Serendipity Antique Shop in Pasadena. This interesting depository of fascinating antiques is distinguished above all others on The Coast by the distinctive rooms in which its delightful pieces are cleverly arranged to show forth their beauty and appropriate usage.

Last year it was the Georgian dining-room, today it is Mr. Perin's own room, ceiled with beautiful old Spanish tiles and furnished to suit a man of taste and discernment. The walls are unique in their interesting surface, a new process invented by Mr. Lawrence Keck to give depth without intrusiveness; and Mr. Perin has modeled one of his delightfully individual reliefs above the main door. Here other men interested in obtaining the effect of Old World atmosphere and art in our modern homes drop in to smoke or take tea in English fashion, and to give and take suggestions on authentic furnishings against the proper background of wall, adzed uprights, and tile-framed openings.

The ceiling is the *piece de resistance.* For though the cheerful color of the upholstered chairs, the fine antiques, mellowed tapestries and old paintings give a restrained dignity to the whole room, the ancient tiles so beautifully set in the timbered ceiling introduce a distinguishing air of importance to this handsome apartment. Small though it is—and Mr. Perin has used only a part of his store of medieval tiles here—this uniquely beautiful room is not surpassed in simple appropriateness by any other notable room in the handsome homes of southern California. The art lover and connoisseur will always find in Mr. Perin's rooms much more than a mere storehouse of ancient furniture. In his temporary arrangements of his expertly selected pieces this young artist-proprietor sets forth many a lesson on beauty in the home and teaches us how to choose wisely when we develop a *flair* for the Spanish, Italian, or any other Old World style.

PAGEANTS, PLAYS AND MARIONETTES

By ELLEN LEECH



WITH THE AIR SO FILLED WITH PAGEANTS, WHO WOULD BE SURPRISED TO FIND THE MARIONETTES OF THE COCOANUT GROVE REVELING ON THE LAWN AT THE AMBASSADOR IN THE MOONLIGHT

CALIFORNIA may lack the wonderful coloring supplied hy the glowing foliage of the trees of the East in the dying days of summer, but to make up for this we fill the early fall months, September and October with pageants and fiestas, when flags, banners, and costumes bring color en masse to town and wayside. Santa Barbara led off with her recollections and repetitions of Old Spanish days during the month of August, followed by a fiesta in another city, rich in historic romance, occasionally mentioned as the "Ancient City of the Holy Faith of St. Francis," but more widely known as Santa Fe, New Mexico, and appreciated throughout the country because of the civic determination to preserve its inherited architecture and follow the same noble lines in all future building. The motif of a fiesta in Santa Fe is always the pleasure of her people, but with this thought goes also the idea of advancing the work of the School of American Research in preserving and duplicating the spectacles, ceremonials and music of other days.

The week of October twelfth in historic Monterey was given to the Serra Pilgrimage, when the people of Monterey Peninsula, as well as others interested throughout the State, gathered to commemorate the one hundred and fortieth anniversary of the death of Fra Junipero Serra, father of the California Missions, who is buried at Mission San Carlos del Carmelo, near Carmel-by-the-Sea.

Throughout thewhole month of October the Mission Pageant reigns in San Juan Capistrano, presented every Saturday and Sunday. The pageant was written and produced by Garnet Holme with the collaboration of Rev. St. John O'Sullivan, and is given with the assistance of the members of the Community Players of the neighboring towns. Los Angeles cannot claim to have a fiesta of her own, but her Mexican citizens celebrated Mexican Independence Day, sixteenth of September, in the most elaborate and colorful way the Mexicans have ever attempted. There was a Queen, hut no buffoonery, and a well planned program was carried out, consisting of patriotic oratory, music and dancing. At sunrise the Mexican and American flags were raised at the old Plaza and the national anthems of hoth their own and adopted country played on each occasion.

By which roundabout route we reach the fact that some one individual or another is always imbued with the carnival spirit and is constantly searching for the new and original in entertainment. Among the many novelties introduced throughout the season none have held their popularity so long as the little marionettes, first created as a portion of the table decorations for the Cocoanut Grove for the always interesting parties arranged by Mrs. Charles Jeffras. The effort to reach perfection coupled with the production of new and original ideas, has characterized the work of Mrs. Jeffras as social director at the Ambassador, and she soon perceived the opportunity to have the dolls function as reproductions of motion picture stars and other celebrities. To accomplish this required the services of a sculptor on a small scale, someone to work out the features in wax. Mrs. Jeffras appealed to Mrs. Boyle Workman, President of the "Hut," and with her co-operation developed the wax work among the boys.

The first dolls used were gay and cunning, but they were not the bits of delight which have since been worked out. With the aid of the "Hut" boys, whose artistic fingers have been so clever with wax and pigment, the dolls have become delightful likenesses of the people they portray and a dinner favor may easily be a reproduction of your favorite screen star, in a preferred role, or other celebrity, as you may choose.

The desire for novel, or at any rate different entertainment, has grown with an insatiable appetite in the past few years and lest this may prove disastrous every hostess to the younger members of society has been guarded in her functions, striving to offer the most healthful and least hectic amusement she could devise. Now Los Angeles is to have an opportunity to indulge in a sport long popular on the continent—indoor ice skating. The rink will be modeled on the lines of the Palais de Glace at Paris; every mechanical device has been investigated and the latest ice equipment will be installed.

Under the direction of Mrs. Jeffras, who recently resigned as social director of the Ambassador to give this new amusement to Los Angeles, the interest will grow apace in the exhilaration and pleasure of the wholesome exercise. This may be an age-old sport, but there is nothing old in the contemplated plans, everything will be done in an unusual way, and the success of the parties in the Cocoanut Grove under the direction of Mrs. Jeffras assures an equally charming result, and most likely a new marionette.

In connection with pageants and marionettes we are all so glad to know that work has been started on the Pasadena Community Playhouse under a contract that calls for its completion by April 1, 1925.

The building, designed by Elmer Grey, is being erected by the Winter Construction Company, which has put up three of the most creditable theaters in Los Angeles. While in Pasadena recently, Professor George Pierce Baker of Harvard, inspected the plans for the Community Playhouse, and declared them to be the most comprehensive he had ever seen. They do not provide simply for another conventional theater, but an institution that will be unique in the history of the American stage—a showplace that will be one more monument to add to Pasadena's distinction.

Pasadena Community Players opened their eighth fall season with "Mary the Third," by Rachel Crothers. This is one of the late New York successes, which has never been done in southern California. It deals with the perennial conflict between the younger generation of today and their elders, in a comedy vein. Neither is pictured as superior, both being shown up for what they really are.

"He Who Gets Slapped," a Russian play by Andreyev, will come next.



MISS DORIS KENYON SHARING HER DELIGHT IN HER SMALL REPLICA WITH MR. DILLON, HER DIRECTOR; MRS. CHARLES JEFFRAS, THE ORIGINATOR OF THE CLEVER DOLLS, AND THE "HUT" BOYS WHO CONTRIBUTED THE SO- REAL LIKENESS IN THE MARIONETTE

FINE ARTS FEATURES OF THE UNIVERSITY SUMMER SESSION

By HALLEY BREWSTER

A PAGEANT reminiscent of the colorful days of the toreadors in old Mexico; an exhibition of watercolors brilliant in tone and modern in treatment; and lectures on art and music in many of their most interesting phases,—such is the offering which the Summer Session in Los Angeles of the University of California has made this summer to its students and to the community of which it is a part.

While university work must necessarily remain preponderantly educational, it is worth noting that our state institution has this year carried on a broader programme of a cultural nature than ever before attempted,—and with proportionately greater success. It has given Los Angeles and Hollywood an hour or more of pleasant acquaintanceship with some of the out-of-the-way corners in art expression,—the history of those "little Maries" which grew up and out of their religious drama into the secular marionettes of the Tuilleries gardens and Ellen van Volkenburg's "Midsummer Night's Dream." It has brought Irene, Countess di Robilant, whose familiarity with the development of the arts in Italy has enabled her to speak with authority concerning the Italian Theatre of Today,—that theatre which is giving the world such dramatists as Pirandello and the younger group who are leaning toward expressionism.

Ernest Bloch, conceded by many to be the most eminent of the younger group of American composers, as well as being the director of the Cleveland Institute of Music, outlined in a lecture the function of music as a power of expression, illustrating his points with the unforgettable emphasis of phrases played by himself during the course of the talk.

Alfred Hertz, the genial conductor of the San Francisco Symphony Orchestra and one of the great interpreters of Wagner in the world today, laid aside the baton which he has been wielding so effectively these summer nights out in the Hollywood Bowl to come over to the University and chat in a conversational tone about the great symphonies and their composers, and incidentally about leaders of orchestras and their tribulations. To listen to Mr. Hertz at one of these informal lectures, to hear him play a few bars from a symphony as illustration for the point he was making, was to gain a delightfully intimate glimpse of a public character who is one of the musical figures of the present time.

The discovery of masterpieces by Russian artists contemporary with the late Byzantine and early Italian primitives has created what is perhaps the greatest art excitement since the pre-Raphaelite movement had its inception. Alexander S. Kaun, whose critical study of his fellow-countryman, Leonid Andreyev, is admittedly the finest study of this author yet published, has one of the most comprehensive collections of lantern slides of Russian art to be found outside that country. Dr. Kaun brought this collection to the University this summer to illustrate the three lectures in which he surveyed eleven centuries of Russian art. The treasures of the cathedrals which have been hidden under layers of incense-and-candle-smoke and whitewash; the old ikons which have been brought to light in their original brilliance of color and masterly treatment of subject, as Dr. Kaun showed in his first lecture which was devoted to religious art.

Oriental art ,which has exerted an influence on some of the most modern work today, was given fresh significance by Rene de Quelin, formerly Professor of Ornament and Applied Design at the Carnegie Institute in Pittsburgh. Mr. de Quelin spent many months in the Orient and was given access to treasures not shown the tourist. After this lecture some of the most beautiful specimens of silver repousse and cloisonne, of lacquer and jade, lately brought back from Japan by Professor O'Conroy, of the Imperial War College at Tokio, were shown. (Professor O'Conroy, it is interesting to note, also brought over for the Japanese Government the magnificent collection of Inro now on exhibition at the Los Angeles Museum.) In another lecture Mr. de Quelin, who was associated for several years with Louis Tiffany of New York, explained the intricate process involved in fashioning the great stained glass windows which are the glory of Chartres and other European cathedrals. Modern glass, which is tending more and more to follow the patterns of the great twelfth-century glass-work, was well discussed and made more vivid by the splendid collection of materials used in its manufacture which Mr. de Quelin assembled to illustrate his talk. Several fine examples of the work done in the Tiffany studios were also included.

The much-debated ultra-modernist in art,—that juggler with planes and color tones and abstractions who lays himself open to attack on all sides by reason of his daring, was given, if not support, at least a just appreciation coupled with a plea for tolerance, by Herbert Reynolds Kniffin, Director of Art at the Ethical Culture School in New York City. Mr. Kniffin showed a number of interesting slides made from paintings by the foremost exponents of the many isms included in the ultra-modern movement, not only in this country, but abroad.

These lectures were the outstanding features of the Session this year. Other lecturers ably discussed general topics such as one finds on the programme of any large summer school.

Two concerts were given this summer at the Southern Branch, one by Miss Elizabeth Driver of Boston, who has lately been associated with the Western Woman's College of Kansas and the other by Miss Marjorie Dodge, of Hollywood. Miss Driver's mezzo-contralto was especially suited to the old French, Italian and English songs which comprised her programme. Miss Dodge showed splendid artistic sense in choosing for her programme a mixture of dramatic and simple compositions which gave the audience an opportunity to judge the really fine range of her soprano and the excellence of her technique.

During the first five weeks of the Session an exhibition of thirty watercolors by Miss Cora Boone, of Oakland, hung on the walls of the gallery in the Fine Arts Building, proving a great stimulus to the students taking work in water color under her direction. Several of these paintings were exhibited with honor at the annual show of the Philadelphia Watercolor Society last year; some of them had been hung on the walls of the Palace of Fine Arts in San Francisco and a number were loaned for the occasion by the owners in whose homes they form bright bits of lovely color.

In the final week of the Session this exhibition was replaced by a collection of the best studies made by students in the various art classes,—a very creditable showing for six weeks' work.

La Salida de Los Toros—the Exit from the Bullring—brought to a colorful close the special events of the Summer Session. Miss Lettie Carroll, who has spent the past year in Mexico learning the national and characteristic dances at the invitation of the University of Mexico, arranged a pageant which recreated the old days when the life of the Mexican towns centered around the combats in the bullring. An orchestra of Mexican musicians, recruited from the Mexican quarter of Los Angeles, played the lilting music for the Jarabe Tapatio and the San Dunga, famous dances of the old days of Spanish dominion. The costumes and gay Spanish shawls were largely the work of the students in the costume design classes directed by Mrs. Louise Pinckney Sooy, and the simple stage setting which transformed the lawn of the Library at the Southern Branch into the exterior of the arena was devised by those who were studying stagecraft under Mr. Roger Sterrett. The dancers who moved so successfully through the intricate steps of the Mexican National Dance and other figures were all students in the folk-dancing classes held during the Session.

THE COUNTY'S ART SCHOOL

THE Otis Art Institute is Southern California's largest school of fine and applied arts and its splendid reputation is now nation-wide. The gift of General Otis to the County of his beautiful residence and grounds opposite West-lake Park, and the generous support given to the school each year by the County of Los Angeles through the Los Angeles Museum of History, Science and Art, of which the Institute is a department, enable students to obtain expert instruction under almost ideal conditions at an expense that is only nominal. Ten courses of study are provided: Painting, sculpture, illustration, commercial design, interior decoration, stagecraft, decorative design, costume design, craftwork and museum education. Previous experience in drawing and design it not required for admission to these courses but it is required that students be over sixteen and of serious purpose. There are evening classes for both beginning and advanced students of drawing, painting, design and clay-modeling. These classes meet Monday, Wednesday and Friday evenings. On Saturday there is an afternoon landscape class out of doors and a morning class for children. The school is in session twelve months in the year and it usually is possible for a student to enter at the beginning of the Fall term on September 29th, but to insure having a place in the school it is well to register several weeks in advance of opening date.



MARTHURIN DONDO, WITH HIS OWN PUPPET STAGE, ON WHICH THE PUPPETS ARE MOVED ON TRACKS INSTEAD OF BEING PULLED BY STRINGS OR MANIPULATED ON THE FINGERS. MR. DONDO LECTURED ON THE HISTORY OF MARIONETTES AND SHOWED JAVANESE, FRENCH AND AMERICAN PUPPETS, INCLUDING HIS OWN, AT THE STATE UNIVERSITY, SUMMER SESSION

SOUTHLAND

California and Foreign Relations

IT does not require an extensive historical background nor an intimate familiarity with foreign affairs to arrive at the conviction that California is destined to play a vital part in the international life of the world. First of all, California is a frontier state, and as such is in direct and immediate contact with foreign nations. Oceans are no longer barriers. They are bridges in our day and therefore California with one thousand miles of coast line on the Pacific may well call the peoples of the Orient her next door neighbors. Moreover her proximity to Mexico will also bring about more frequent and more complex foreign relations as that country, the potential treasure house of the two Americas, becomes politically stabilized, commercially organized and more densely populated.

California, for good or evil, can not escape becoming a leader in the formulation and enforcement of our great international policies. She can not possibly evade the obligation because the problems of the rapid awakening of a mighty Asia will not permit her to remain an indifferent or simply curious spectator. She will be drawn, mayhap, against her will, into the arena of discussion and positive action. Moreover, these Oriental problems are not isolated in their nature; they can not be solved through direct negotiations between ourselves and the eastern countries taken singly. The far eastern questions are all so closely interwoven that they can not be settled wih any degree of success by ourselves alone. We can not even approach them, be it in the most disinterested capacity, without thereby immediately calling upon the scene the great nations of the world, particularly Great Britain and France, which have organized in these regions a certain civilized status, guaranteed some orderly relations, and promoted industrial and commercial development.

The Asiatic problem is essentially a world problem. The kind of solution it receives will not only affect the welfare, strength and permanence of the British Empire, but the prestige and power of France, to a lesser degree, that also of a dozen other nations, and last but not least our own security, honor and prosperity.

Our strained and delicate relations with Japan, the unrest in India, the civil strife in China, which may presage the birth of a new nation with undreamed possibilities, are only some of the warnings which every thinking citizen must heed, or gravely fail in his duty toward his children and his responsibility toward his racial and national heritage.

The states of the Atlantic seaboard looking as they do toward Europe are inclined to magnify strictly European problems and at times seem to believe that the Far East may be left to shift for itself. Many political weather prophets feel, however, that the great storms of tomorrow are likely to rise on the shores of the Pacific and throughout that ancient Asiatic continent so complex in its ethical, religious, intellectual and social relations. California therefore, could not render a greater service to the nation than by becoming the far seeing, intelligent observer and interpreter of Far Eastern events in order to enable the United States to formulate a truly constructive foreign policy which will redound to our honor and to the well-being of mankind.

That, however, is a most difficult mission. Evidently we are not as yet equipped to discharge it creditably. We are as a whole neither dispassionate enough, nor accurately informed, nor sufficiently interested to aspire to the role of enlightening and guiding American public opinion on far eastern problems. But men and women here and there, representing the Church, the American colleges, and business interests, are beginning to think seriously of our responsibility and to devise means by which a sane public opinion, tolerant and energetic, far-seeing and discriminating may be created and encouraged. We intend to make known to our readers these various movements now in progress of organization and their possible results. But even now, this much ought to be an evident and generally admitted truth that California is destined to play a great part in the international life of the world; that the vital interests awaiting settlement and adjustment in the Asiatic seas will bring her into the sphere of all other international questions and into inevitable relations with the great international organizations of our time.

California is destined to be one of the leading states of the nation in wealth, population and influence. All that power, taken in connection with her geographical location, will bring unavoidably to her responsibilities of a high order, responsibilities of a national and of an international character. Are we preparing for that day of responsibility which is at hand? Nearly always we speak and write in terms of material, financial development and we must more and more realize and emphasize the importance of sound, clear, constructive thinking in that field of relationships which if not wisely organized and consistently maintained will ultimately frustrate all our efforts to accumulate wealth and build thriving cities.

PAUL PERIGORD.

The Lafayette-Marne Anniversary

THE SONS OF THE REVOLUTION had a happy thought when they decided to organize a society for the annual commemoration of this double anniversary; the birth of Lafayette and the victory of the Marne. On the same day one hundred and fifty years apart, Lafayette was born and the battle of the Marne won. These are two momentous dates in the history of liberty and therefore in the annals of America. To humanity they both spell liberation.

The Lafayette Society has been founded in order to perpetuate the memory of these two significant events, and draw from them appropriate lessons to stimulate our love for democracy and our own sense of civic responsibility.

The Los Angeles branch of the Lafayette Society of America did itself honor in fittingly celebrating this anniversary, which is feted with so much brilliancy on the Atlantic coast. Soldiers, educators, business men, city officials vied with each other in the evocation of this richly gifted personality and the world-wide consequences of the mighty encounter of 1914.

The battle of the Marne, its magnitude, its significance, and its results, need not be recalled to our readers, but Lafayette is farther from us, and we have all much to gain by bringing back to life such an inspiring example of personal consecration to American ideals as was this young aristocrat, descendant of a long line of noble men and heroic soldiers. Abstract principles do not impress the average citizen nor call forth from him the most generous type of service, but concrete illustrations of unselfish devotion and bravery never fail to stir men's hearts.

It is the reward of truly great men to see their influence endure and grow through the ages, and to hear their names resound as bugle calls, living exhortations to higher things. Lafayette's great reward came when General Pershing, the spokesman of one hundred million people, returned to stricken France in 1918 the visit which in 1777 he had himself paid to the struggling colonies. Moreover, like other truly great men, he has won the heart of his former enemies and the British government now instructs its ministers abroad to participate in the celebration of the Lafayette Anniversary.

Lafayette is worthy of remembrance because of his faith in democracy and in the United States as the promising and trustworthy agent of democracy. Not only a gallant soldier, but a statesman of vision, and a sound philosopher, he foresaw the day when democracy would spread to every corner of the world. He fought, therefore not only for America but for human freedom. His motto was "We have dedicated our hearts and our swords to liberty."

On his ship, La Victoire, on the way to America, in April, 1777, he wrote to his wife: "Defender of that liberty which I adore, in going to offer my services to this interesting republic I only carry with me frankness and good will. I hope for my sake that you will become a good American;

OPINION

it is a sentiment worthy of virtuous hearts. The happiness of America is bound to that of all humanity. It is going to become the respectable, safe asylum of virtue, tolerance, equality and peaceful liberty."

Lafayette will also remain dear to Americans because of that deep friendship with which George Washington always honored him. An instinctive sympathy sprang up immediately between these two men so different in race, condition, and age. It is doubtful whether Washington ever showed more affection toward anyone than he did towards this major general of twenty-one. In September, 1777, Lafayette writes to his wife at length regarding General Washington and says: "We live like two brothers, closely united in intimacy and mutual confidence." He revealed to France and to Europe the true character of Washington and proclaimed him to all "as a man worthy of the adoration of his country."

Linked as he is with the early struggles of republican institutions and with the beloved personality of the father of our great democracy, Lafayette will ever live in the memory of all true Americans. One hundred and fifty years ago he helped to sever their bonds to a European power, today he is instrumental in strengthening their ties with the old world in a constructive program and international co-operation. The now historic words, "Lafayette nous voila" are not to be taken back by the coming generation, but will assume an increasingly richer and fuller meaning.

PAUL PERIGORD.

Blocking Traffic

INTENSIVE study is now being made of the causes of congestion of traffic in Los Angeles. Observation made by a layman may not be amiss since experts are often trained to begin with general principles of traffic rather than with peculiar local conditions unknown to them. What is true of New York and San Francisco, situated each on its narrow peninsula and thus protected from country traffic, is not true of Los Angeles, situated in a plain and surrounded by a thickly settled rural district whose population is congested even before it simultaneously decides to motor into the city to shop. There is, however, another reason for the crowd on the business streets of the city and this cause of congestion will not be done away with until our merchants have outgrown the idea that it is better to draw a crowd on any pretext than to risk appeal to the intelligence of the individual.

Besides its geographical disadvantage as a place to work in undisturbed by loafers, Los Angeles now reaps a harvest of decades of advertising for tourists without proper provision for their entertainment. On our streets is a great crowd of strollers who know not what else to do. There is, in fact, very little else for them to do. They have come to California to play, not to work. If they had landed on the eastern side of the peninsula of San Francisco, a great system of car lines would pick them up and carry them through the business district of that city out to the Cliff House, the Park, the Beach, for the day; or, if they were planning to stay longer than the day, to their hotels and boarding houses beyond the shopping district. When they were ready to shop, the cars would carry them down again to the stores segregated and classified and spread out so that one can find what he wants almost immediately.

In Los Angeles every merchant, amusement concession and lodging house seems afraid that the crowd will be dispersed before it has had time to buy something. Looked at intelligently, the city is congested in thought before the crowd has come to it. Hotels and lodging houses, department stores and specialty shops, shooting galleries and theaters crowd together and seem to crane their necks toward the railway stations and trolley lines in anxious solicitude. The crowds gathering from the four corners of the municipal district concentrate in the center of the city where Main Street, with its cheap pleasures, Spring Street with its great financial center, Broadway with its variety of shops grading upward as they near Seventh, Eighth and Ninth, all combine to keep the aimless, strolling crowds dragging themselves around and around these same streets to the detriment of trade and the useless blocking of traffic. It is the presence of this mass of strollers on the downtown streets that makes the sidewalks so intolerable to business men and women when they emerge from our great office buildings at the noon hour and at evening.

Country people coming in on the great trolley lines, or in their automobiles from north, south, east and west add to the congestion by their thoughtless methods of shopping. Instead of making a plan of campaign from information gathered from the advertisements of the merchants who are in a position to aid them, they drag themselves up and down Spring Street and Main Street, Broadway and Seventh from morning to night, unable to distinguish between these similar streets or to find the carline again after they have left it. Our shopping district, our financial district, our midway plaisance, all are still mixed up together downtown as well as in the minds of the suburbanite and the tourist. How often are we still accosted on the trolley by people unable to go directly to Bullock's, Robinson's or Blackstone's? How often have we ourselves in early days of acquaintance stood on Broadway or Spring Street waiting for the home trolley cars, merrily running up and down Main Street. Los Angeles is no longer, like so many of our smaller cities, a one-street town, but we have not yet set our house in perfect order to receive with dignity and to entertain with intelligent consideration the mass of visitors, homeseekers, and tourists who throng our streets year after year, all dressed up in their little best and nowhere provided by their eager hosts for them to go.

Prayer

Oh, do not pray for easy lives. Do not pray for tasks equal to your powers. Pray for powers equal to your tasks. Then the doing of your work will be no miracle; but you will be the miracle. And every day you will wonder at yourself, at the richness of life which has come to you by the grace of God.

PHILLIPS BROOKS.

THERE is a suggestive passage in Professor Simpson's Spiritual Interpretation of Nature: "Every advance and every feature of man's life has been evolved in response to something external to him. The eye has been developed in response to ethereal undulations, the ear in reply to the impact of the waves of sound; maternal love has been elicited by a little child, and every virtue we possess has been developed under the stimulus of something noble but originally external to us. And does this spiritual sense—this within us that is felt to be greater than all that is around us—alone correspond to nothing real and external to us?" In other words, the very impulse to please God is God-created; the very desire to pray is awakened in us by Him who alone can satisfy the desire. This is the most convincing apologia conceivable on this point, and it will stand any test. Those who have ventured most upon it are those who are most confident of its efficacy; the experience of the spiritual man in all ages is its demonstration. Nothing could be a greater mistake than to think of the visible universe as a closed system with man as part of it and confined by it; our truest affinities are not with the visible but with the invisible both for good and ill. As Dr. Percy Gardner says: "The will of man may be compared to a sluice-gate which may be open or shut. When it is shut, he cuts himself off, so far as he can, from the influences of the spiritual life about him, influences good or bad, healthful or degrading. When it is opened, he admits these influences." His character depends on what influences he admits.

This sermon is part of the August leaflet published monthly by the Cathedral Church of St. Paul, Boston, for its class in Personal Religion, scattered all over the Continent. Its popularity proves that the Church's strength lies in ministering to souls hungry for truth.

PETER PAN, THE PIED PIPER, AND "ALICE IN WONDERLAND"



THE DARK PINES OF MONTEREY ADDED THE NEEDED TOUCH OF MYSTERY TO A DAY OF PLAY.

"Will you walk a little faster?" said a whiting to a snail,
There's a porpose close behind us and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are waiting on the shingle—will you come and join the dance?
Will you, wo'n't you, will, you, wo'n't you, will you join the dance?
Will you, wo'n't you, will you, wo'n't you, wo'n't you join the dance?



THE CHILDREN OF THE SOUTH JOINED THOSE OF NORTH IN MANY PICNIC LUNCHEONS.

"You can really have no notion how delightful it will be
When they take us up and throw us, with the lobsters, out to sea!"
But the snail replied "Too far, too far!", and gave a look askance—
Said he thanked the whiting kindly, but he would not join the dance.
Would not, could not, would not, could not, would not join the dance.
Would not, could not, would not, could not, could not join the dance.



SUMMER DAYS AT PEBBLE BEACH WERE PLEASANTLY PUNCTUATED BY BOOTS AND SADDLES.

SEPTEMBER MEETING, SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

THE September meeting of the Chapter which was held at the California Country Club brought to the forty members present a new sense of Chapter accomplishments and likewise Chapter obligations. Mr. Melville Dozier of the Joint Committee of Construction Industries, bared some interesting and vital facts relating to the handling of public and quasi public construction work. The chief aim of the committee of which Mr. Dozier is manager, is to induce public officials of city and county to require proper contracts on all public work instead of the looser method of letting the work to bonded contractors on a day labor basis.

The Park Commission had recently intended to design all its structures within its own organization, a method repeatedly shown to be economically and aesthetically unsound. Through the efforts of the Joint Committee the Commission has decided to contract with various local architects for the design of future buildings. There is no question about the saving in money and the great betterment in design which will result from this decision.

Mr. Dozier's committee has been in conference with the engineers of the Public Service Bureau, who are planning to perform all the architectural work on the buildings which are to form a part of their $16,000,000 expansion program. Their new office building was to be the only exception. We express the hope that the Bureau will turn a friendly ear to the arguments of the Joint Committee.

Mr. Dozier and his associates should be made to feel that the Chapter members are in hearty accord with their efforts.

President Reginald Johnson next presented an interesting proposal for the conduct of Chapter meetings. He is staying by his announced policy of increasing the informational value of Chapter gatherings. There is a wealth of untapped architectural treasure in the minds and experience of this group of professional men. Mr. Johnson feels keenly that it is his problem to bring it to the surface at Chapter meetings, where it can be used. The idea of turning the program over to the various offices in rotation should meet with hearty response. Perhaps a little competition along this line won't hurt any of us.

Followed several subjects relating to the hard working Executive Committee of the Chapter; the Committee Service; the Small House Committee (may the Gods be kind to it); methods for educating the dear public, which, by the way, doesn't want to be educated. Mr. Withey gave a resume of Chapter accomplishments for the past eighteen years. Mr. Withey mentioned nineteen specific things, or a little more than one for each year. If we were less acquainted with Mr. Withey's lovable disposition we would have a suspicion that there is a bit of an indictment in that slender list. His suggestion for a jury of architectural critics for the public press was excellent.

Mr. Myron Hunt presented the problems of the State Registration Boards. The weakness of the present law is known to all, including the "Architectural pirates." It is a fact that "John Jones, N. C., Architect," or "Willie Smith, N. R. A.," is just as impressive with a prospective client as with the letters A. I. A. As Mr. Hunt says, "What are we going to do about it?"

Mr. Cheney, of Palos Verdes and elsewhere, always has something interesting to say and consistently backs it up with real constructive suggestions. He reminded the Chapter of the splendid work which is being done by the Community Arts Association in Santa Barbara through the help of the Carnegie Foundation, and suggested that a similar fund could be made available to the Chapter provided a proper program of architectural education were established and its need shown. The correlation of building loan sources with such a program to raise the standard of architectural design was one splendid phase of the scheme.

As one reads the penciled first draft of the minutes of the meeting, just as they came from the hurrying pencil of Mr. Witmer, the Secretary, one is reminded of the motto of Gustaf Stickley, whose work as a craftsman had its place in the return march from mid-Victorian awfulness, "The life so short, the craft so long to learn."

HAROLD O. SEXSMITH, A. I. A.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

GEORGIA SINCLAIR SCHOENEMAN, A MEMBER OF THE NEWPORT HARBOR YACHT CLUB, OWNER OF HER OWN CRAFT AND ONE OF THE BEST LITTLE SPORTS OF ALL THE SAILING CREW.





A MUCH WORN EXPRESSION PERSISTS IN RECURRING- THE "LOADED TO THE GUARDS" IDEA- BUT THE OLD TROJAN SEEMS TO BE PROVIDING AT LEAST A TOE HOLD FOR SEVERAL FAIR ONES EVEN BEYOND THE GUARDS.



MR. AND MRS. I. GRAHAM PATTINSON, THEIR DAUGHTER JOAN, AND SON GRAHAM, RIDING IN THE FAMILY CLASS, AT THE DEL MONTE HORSE SHOW.

MRS. S. C. FERTIG AND MR. AND MRS. MALCOLM McNAGHTON DISCUSSING THE MERITS OF THE ENTRANTS TO THE HORSE SHOW, HELD IN DEL MONTE IN AUGUST.



CALIFORNIA HOMES AND GARDENING MANUAL



THE LOS ANGELES CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS IS HELPING IN THE FORMATION OF PUBLIC TASTE BY GIVING AN AWARD OF HONOR TO THE BEST SMALL HOUSES OF THE YEAR. THE CHARMING RESIDENCES ON THIS PAGE WERE AMONG THOSE RECEIVING THE AWARD THIS YEAR AND INDICATE THE TREND OF OUR ARCHITECTURE.

SAN GABRIEL "IMPROVEMENTS"

AS we go to press information comes that the beautiful old town surrounding the old Mission San Gabriel is astir with the thought of improvement and the subdivision of its surrounding territory.

San Gabriel is the only Mission fully preserved in this whole Los Angeles District: restoration of San Fernando was too late to save it. These two mission towns belong to the whole of California and nothing they do can be hidden from the world, or left uncriticized by it.

The idea of having a perfect modern plan for San Gabriel is therefore of intense interest to everyone in California, a plan that will prove that we are not despoilers of our heritage of Spanish occupation but that we can assimilate the beauty of old Spanish towns and make a California town of it in a modern way. County officials, state officials, and the citizens of such cities as Santa Barbara will give the trustees of San Gabriel hearty assistance and congratulations in their problem of using their old adobes, their Mission Play House, and their beautiful Mission Church to make San Gabriel famous throughout the interested world. M.U.S.



A BIRD VILLAGE

THERESA HOMET PATTERSON

SUMMER in my Eastern home would not be without interest if I had only my pine tree. When I threw open my blinds one morning last summer I saw a little red ball close to the trunk. This little red squirrel had his nose on the limb, his tail over his back and covering his eyes and looked more humble than any Uriah Heep. It was only to disarm the wren, who was not deceived and was watching him closely. Fearing he had feasted on the baby chipping sparrows I rushed down and lowered the limb to see if they were in the nest. Those little rascals hopped right into my hair and then went ka-plunk onto the ground. I gathered them up and put them back into the nest, but, having tried their stubby wings, no nest was large enough to hold them. The mother was not too frightened to remember to bring a worm, nor too excited to eat it.

Three stories above the chippies, the robin plastered the walls of his third home this season. He keeps close to the big white house, but changes from apple tree to oak, and then to pine. He has sung but little, and with timid and untrained voice. We have missed the vesper song which his ancestors never failed to sing from the top of a certain maple toward the west. It was a part of the sunset glow with its lovely red breast.

The wren had been singing a perfect halo about the wrenhouse on the trunk of the pine, but where was Jenny? This morning he looked into the house between each song, thinking she might have come, she surely must have come. Such a charming spot, such fine neighbors, such good air, and yes, she came, as unconcerned as if he hadn't been warbling for her for days. Jenny glanced around the exterior and looked inside from the door sill with pretended indifference, as though it would be worth while to go in. He almost pushed her in, in his excitement, at which she gave him a good peck and went in. After many attempts to go in, too, with as many rebuffs, his disappointment was evident in the loss of that first rapture. For his sake and mine I

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BLACKBIRDS IN THE RUSHES. AN ETCHING BY FRANK BENSON—AT CANNELL AND CHAFFIN'S

hoped she would build there. They are among my cherriest tenants. He sits on the hammock while we are in it, his chief business being to watch the house and sing until the babies come, when he has to help provide.

The pine tree is a real bird village, with its long branches for streets. In reality the robin is building on West Fourth Street. This pine entertains a great many tourists and there are always residents or guests strolling up and down the avenues, which are patrolled by the nuthatches and kept safe for democracy. The aroma of the pine will make healthy throats and some of the fledglings may be the Tetrazinas of birdom and the old pine become famous as the birthplace. Sometimes her friends come out from New York and sleep under her fragrant boughs and write plays. In winter her streets are piled with snow until the wind comes to sweep them clean. This same wind comes soaring down her avenues winter and summer, making sweet music for my guest room.

When the big chimney was built for the fireplace it seemed necessary to sacrifice some of the limbs which bent over the house like arms in benediction. The draft was not improved, but we could not put them back. The great tree leans timidly toward the house, which causes the cautious to advise its being cut. Think of removing this tree monument which God has been two hundred years building, to save a house that could be rebuilt in one. Even the lightning darting all around it has reverenced its beauty and spared it.

"A tree that may in summer wear
A nest of robins in her hair,
A tree that looks to God all day
And lifts its leafy arms to pray."

LOS CORONADOS

By Eleanor Hoffmann

THE word desert island brings a romantic thrill to us in our childhood that does not diminish with advancing age, yet few of us ever have the experience of becoming intimate with one, nor does one suspect their presence within easy reach of civilization. Only eighteen miles from San Diego are the four Mexican islands Coronados. Bleak, rocky, steep and waterless they offer little attraction to the casual observer, but to the adventurous naturalist and especially to the bird lover they are a source of greatest excitement.

As one loses sight of San Diego the islands begin to appear so steep at first that one wonders whether it will be possible to keep from rolling down into the ocean at night. The landing is difficult; the large motorboat is tied to giant kelp, while a small tender braves the angry rocks and the surf. One must leap from tender to rock on the crest of a wave, then catch bedrolls and supplies. To secure a foothold on wet, kelp-covered rock is not easy; nor is the ascent of the island. We were given a most angry and uncordial welcome by myriads of seagulls whom we frightened from their perches as we made for the top of the ridge. Watching our boat disappear in the distance gave us the uncanny feeling of knowing ourselves completely cut off not only from man and his civilization but from food and drink as well.

The vegetation was the low, scant flora of the southern coast, with a matting of iceplant and an occasional yellow patch of sea dahlia. The gulls kept up their incessant screaming, which grew even louder and angrier as we stumbled upon their mottled, furry young that stuck their heads into cracks ostrich fashion and pecked savagely when caught. During supper a huge sea lion barked its displeasure at our presence. A self-conscious baby one flopped off a rock into the water when we tried to photograph it. Darkness only silenced the gulls. Then it was that our excitement began. Were we to hear the note of the Socorro petrel or not? The note of this burrowing nocturnal bird was the object of this expedition. During the day the ornithologist of the party had, by energetic digging, discovered a female and an egg at the end of one of the long burrows with which the steep side of the island was dotted. The males hunt by day, return to the burrows by night to keep guard while the females fly forth for food, fresh air and exercise.

After what seemed a midocean sunset, and the shapes of the neighboring islands had become blurred in the darkness, a purring, cooing sound arose almost under our blankets. Something whirred by. That was the beginning of a continuous concert that was to last until dawn. The air was full of small, rapid shapes bringing release to their imprisoned mates. Waking at intervals during the night we found it to be unceasing; only with the fading of the stars did those soft, cooing notes give way again to the angry screams of the awakening gulls. As I rolled up my bedding I found that I had been the unconscious jailor of three petrels and had come within a few inches of laying my head on a large greenish gull's egg of indefinite age.

With breakfast over and broad daylight we expected the return of our boat, but saw



WILD FOWL, AN ETCHING BY FRANK BENSON

no sign of it. In the meantime the tidal pools offered no end of interest—crabs of all sizes and colors, gorgeous brick-red and purple sea urchins, starfish, crinoid worms that waved lacy pink tentacles beyond their limy cases. Huge goldfish gleamed in the deeper water and our sea lions came around and barked. We were sorry when the boat really arrived. Our final excitement came with an unsuccessful surf landing of the tender and the wetting of half the packs as we left our desert isle.

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RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

The Amazing Guest
by Gilbert Watson
(Houghton Mifflin Co.)

ON the foreleaf of this amazing book is this couplet from Keat's Lamia:

"This is a doubtful tale from fairyland
Hard for the non-elect to understand."

We may be among the non-elect Mr. Watson, but we have a glimmer. In our past we have read Hawthorne, Kipling and Maeterlinck and we still remember the dream of delight in which we lived through the whole of Barrie's Peter Pan. None of these eminent authors had the courage to select just a plain young man wearing a blue serge suit to illustrate his fancies regarding fairies. During those days of marvelous events at that remarkable house party in Scotland we passed many troubled moments over the way that suit must have looked after the nights spent by its wearer in the bracken. In fact Mr. Watson in a lucid moment has confessed that its appearance was somewhat mussed. However, one should not be too critical but should read this sprightly and vivacious tale; for not to do so would be to miss the most diverting account of a bridge game that has ever appeared in the pages of fiction. It is inimitable, the most sparkling episode in this amazing recital. If any one desires to know if he is among the elect, he may find out by reading "The Amazing Guest." If he understands it, he is.

The Desonsheri
Honoré Willsie Morrow
(Frederick A. Stokes Co.)

This novel opens with a murder mystery. A wife finds the dead body of her husband, killed by a gunshot in the corral in a little town in southern Wyoming, and it takes a whole volume to the very last page to find who did the deed. Fully half the book contains an account of the trial of the heroine, a young girl accused of the murder. This trial breaks all precedents inside or outside the pages of fiction and before it is over the dark secrets of about everybody in the town have become as clear as daylight, and all the family skeletons have popped out of their closets in full view of the spectators hysterical with excited curiosity. We become bewildered by all these deeds of infamy and are not certain just whose grandfather cheated whose uncle or whose grandmother slipped up, or whose daughter lost her temper. There is much about horse breeding and the great open spaces of the West, of interest perhaps to people acquainted with these matters, but most of us having had patience enough to keep on through all this mess of scandal, will be relieved to find anybody guilty, no matter who.

Many Waters.
Eleanor Chipp
(Appleton & Co.)

This novel, so we are told, takes New England for its setting but it reminds us frequently of England. It is a sentimental tale of no great depth, similar to books for girls that were published thirty or forty years ago. The heroine is a simple but sweet, in fact a sugary sweet, village girl with a shadow on her life cast by the indiscretions of her mother. Her experiences beginning in childhood, and proceeding to a happy if somewhat forced ending, hold one's interest fairly well because the author really can tell a story. She does not develop her situations easily nor are her solutions always plausible but she has enough inventive facility to make them interesting notwithstanding. The book is full of all kinds of love affairs and is harmless to a degree.

Proud Flesh
Lawrence Rising
(Boni & Liveright)

Mr. Rising has taken a little of San Francisco's past and much of its present for the scene of his novel designated by this not altogether pleasing title. Without doubt it is a vigorous tale but it also has a pungency distasteful to one inclined to be fastidious. Before getting to work upon his story, he uses page after page for a setting, describing his characters, somewhat mercilessly dwelling in San Francisco. It is like a book of illustrations with the same people appearing over and over in scenes having little or no connection with each other. When the actual story does begin, Mr. Rising loses no time in portraying a struggle for mastery in love between two very self-willed young people of widely different station, but both possessing much force of character. The contest is mental and physical and not spiritual, but fortunately Mr. Rising has enough artistic instinct to avoid overstepping the mark. It is interesting to have a man's viewpoint on this kind of thing, which women novelists have hitherto monopolized.

The Little French Girl
Anne Douglas Sedgwick
(Houghton, Mifflin & Co.)

Richly deserved praise is being universally bestowed upon this cleverly written novel, which is primarily a book to be read and understood by women, dealing as it does with marriage, the family, and the life of society which has always been women's province. The book presents nicely balanced contrasts regarding these matters, showing the French and English viewpoint, differing so widely in details but not at all when the culminating point is reached. Mrs. De Selincourt handles her situations with such consummate skill that we are never conscious of the superb art which goes to the making of their perfection. She has used a highly idealized type for each one of her characters, treating them all with unusually broad and sympathetic vision. She reveals, in a kindly spirit but with unflinching resolution the complex structure of society and its ruthless indifference to the happiness of the individual. To be sure her heroine, an exquisite and flower-like French girl succeeds in finding happiness, but only because she can do so by attaining her own standards of truth and sincerity. For this reason we have a fortunate ending for her in this book. No other ending would be possible and Mrs. De Selincourt in offering us this solution of the young girl's difficulties has proved herself an artist of the highest quality.

Far Away and Long Ago
by W. H. Hudson
(E. P. Dutton & Co.)

We have here in a less expensive form, the eleventh printing of a book, which many of Mr. Hudson's admirers very likely have already read. Others who have not will be glad to know of this record of a naturalist's boyhood. It is a quiet and pleasant tale of times and ways of living long since vanished, on the vast plains of the Argentine as this interesting man remembered them. He enriched those memories with knowledge gained in his later years concerning birds and beasts, hence the book appeals particularly to the nature lover and to the psychologist bent on studying the mystic element in man—for this quality was apparent in Mr. Hudson's character. He was free from egotism and wrote these autobiographical notes with a shy reticence and a freedom from self-consciousness that makes it difficult to understand him. At the end of the book comes an introspective chapter on a "Darkened Life," dealing with his meditations on the early death which he expected, also a chapter on "Loss and Gain" containing a beautiful tribute to his mother. These chapters show his sensitive nature.

Manual of Tree and Shrub Insects
Ephriam Porter Felt
Macmillan Co.)

More or less knowledge of Entomology will help one to make use of this book which has been compiled by the state entomologist of New York. At the beginning is a list of the most important books, from 1852-1892 on this subject. Then follows a careful summary and description of insects of all kinds injurious to both shade and forest trees, as well as shrubs including roses.

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MURAL IN THE MUSIC ROOM, GUASTI RESIDENCE. NORMAN KENNEDY, MURAL PAINTER.

THE new Guasti residence at Ontario, California, afforded an excellent opportunity for mural decoration in the home. The low-valued, neutral toned plastered walls, the unique and sympathetic Italian furnishings and the aged woodwork form a pleasing background for four panels placed over entrances between the spacious great hall and the dining and music rooms. The two in the hall depict Italy in a conventional and heroic form; one at the time of the Roman Empire, the other in the neighborhood of the Twelfth century. Crude draughtsmanship and an antique treatment of color lend to the panels the feeling of old tapestry. The one in the music room is slightly more modern in subject and treatment although the subdued tones and composition also portray the tapestry tecnique of the later Moyen-age period. The diningroom seemed the adequate place for something more brilliant in color and a subject psychologically selected in accordance with the functions of the room. Soft tropical sunlight filters through the grape vines on an antiquated wine press and the half nude figures at work. The bottles and jugs contain various forms of richly colored wines and the panel typifies the famous industry of old Sicily.

The spaces above the doors are thirty-two by seventy-five inches in size, the surface of which was left smooth to accept the canvases. They are glued into place and become permanent fixtures in the home.

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THE ART ACTIVITIES OF THE FRIDAY MORNING CLUB

By MRS. RANDALL HUTCHINSON, *Chairman*

THE Friday Morning Club, since its beginning, thirty-four years ago, has given an ever increasing attention to art. It has the faith so essential to progress. It has witnessed the awakening of an almost forgotten art instinct. It has assisted in the building and glorifying of two museums in the city.

To give a complete account of its art activities would be equivalent to a Who's Who in the Art World of Los Angeles.

First of all, the club was not satisfied to have art appear simply as an ornament upon the club program. It craved more art and better art each year. The purchase of a painting now and then from one of the few artists of the city, to be given in recognition of the courtesy extended by some noted speaker, who appeared upon the platform, was not enough, there must be greater activity, there must be a concerted effort to unify and to bring together all the arts. Through the Hospitality Committee afternoon teas were established to which the artists were invited. They came and brought with them their creative work and talked of it.

In 1903, the first exhibition of paintings was held in one of the parlors. Since that auspicious event, there have been exhibitions covering all phases of art.

In 1911, the Art Committee became a firmly established factor. The club itself, awakened to a deeper interest in art and the conviction that it must help all to realize that art is for every one.

The Friday Morning Club has taken pride in California art and has endeavored to cultivate discriminating appreciation. Its auditorium was prepared for the regular holding of exhibitions. At this time the California Art Club received a cordial invitation to hold exhibitions in our improvised gallery, the auditorium. They accepted and so continued, until the Gallery in Exposition Park was open and ready to receive them there. This latter event was sponsored and materially aided by the Friday Morning Club.

Gradually, it was being noted that we were not lingering on in artistic insignificance, that in an age too busy to seek the artist, we were securing for them public as well as private patronage. The exhibitions recorded new talent and revealed the progress of the artist with established reputation. Later on the possibilities seemed limitless.

A rare privilege was the opportunity of co-operation with the Ebell Club and the Polytechnic High School, in bringing from Pratt Institute, Brooklyn, Ralph Helm Johonnot, with an exhibition of museum pieces, and the lecture course of six weeks upon textiles, color, and design.

An outstanding event was the bringing of the Troubetzkoy bronzes to Los Angeles, and their arrangement in the Gallery in Exposition Park.

Programs have been arranged, art conferences been held, pageants presented, stage settings created, and exhibitions held regularly throughout the club season. Among the exhibits have been the New York Water Color and Industrial Art Exhibition arranged by the New York Art Alliances. Among the exhibitors appear the names of Childe Hassam, Frank Benson, Walter Briffin, Joseph Pennell, Alvin Langdon Coburn, and Thomas Moran. Among the speakers, the late W. M. R. French, Director of Chicago Art Institute, W. Ordway Partridge, the sculptor; the great teacher and painter, William Chase.

All these activities have brought into being the new art gallery, on the top floor of the new club house. It is a sky-lit gallery, as is the corridor leading into the gallery. The purpose, as in the past, is to reveal the art created by our own artists. There will be no crowding of the walls that might disturb the harmony of the room. The gallery is small but beautifully proportioned. The setting has been carefully considered and the background is most harmonious in its quiet simplicity and charm. The art plan embodies democratic ideals, the ideals of art and the ideal of service.

The art activities of the Friday Morning Club have become conspicuous in the life of the city because it has stood for something distinctive and characteristic. It has been the work of the mind and the spirit, as well as of the hands.

In the future, may it be said of the new club building that it stands not only as a lesson in architecture and art; but, as Thucydides said of the group of buildings on the Acropolis that the sight of them was a daily delight, may the sight of this beautiful building be a daily delight to the many who come and go.

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FOR some time there has been a decided feeling toward the encouragement of handmade products by opening a broader market for the many Southern California craftsmen in the domestic arts.

With the hope of giving concrete expression to these ideas a "Contest of Craftsmen" will be held at the Assistance League of Southern California's Community House—November 1 to December 1. During this time every clever Southern California craftsman is invited to register samples of his or her handiwork at the Community House. Competent judges will pass upon the articles submitted at the close of the registration period, and suitable prizes will be awarded in each of the various branches of domestic arts represented. Following is a schedule of rules governing entry into the contest, and the various arts in which the League is interested:



MRS. DANIEL J. SULLY, CHAIRMAN, CONTEST OF CRAFTSMEN.

1. The Contest is open to all individual workers, but no manufactured articles are to be submitted.
2. There are no fees in connection with entering the contest.
3. No article should be submitted unless the maker is able to take orders for same.
4. All articles will be registered with the maker's name and address, and must be brought to the Community House between November 1 and December 1.
5. Perishable food products should not be brought to the Community House until the last week of the contest; although canned fruits, preserves, and canned vegetables may be entered any time during the month.
6. The League does not expect the donation of articles submitted for the contest but after the close of the contest articles may be placed on sale in the Exchange & Gift Shop of the Community House on a basis of 20% commission on the selling price of the League.
7. The League will take great care of all articles sent, but cannot be responsible in case of theft or loss.

REMEMBER THE COMMUNITY CHEST DRIVE NOVEMBER 10 TO 20

The Assistance League will have charge of one complete unit in the forthcoming Los Angeles Community Chest Campaign November 10 to 20. As usual the members and friends have rallied to its support and intend to make this one of the banner units of the entire campaign. If you have not already signed an "I Believe" card call the League—HEmpstead 5133 and express your desire to do your bit.

S.O.S.—CALL FOR CLOTHING!

DO you know that those various articles of clothing which you are putting aside in the closet, or garret may mean new hope and THE chance for a good position for some deserving man, woman, or child? Won't you obey that generous impulse and send them to the THRIFT SHOP of the COMMUNITY HOUSE? If you can't send them please telephone and we will gladly call for your donation—HEmpstead 5133.

We also accept on a consignment basis in the Exchange those articles of clothing in good style which you do not feel you can donate—but which you are willing to sell at a reasonable figure.

PLEASE REMEMBER THE THRIFT SHOP.

PAYMENT OF INDEBTEDNESS OF THE COMMUNITY HOUSE

At the meeting of the Board of Directors, September 2, the Treasurer was authorized to arrange for the payment of the $2,500.00 mortgage on the Community House, and also pay up the balance due of the Trust Deed—amounting to approximately $2000. This indebtedness has now been paid, and leaves the valuable property of the Assistance League Community House free from encumbrance with the exception of personal loans made by friends of the League, amounting to $7,500.00 upon which no interest is charged.

The payment of the above indebtedness is a monument to the sincere work and endeavor of the Board of Directors, and members of the League, since the establishment of the Community House—March, 1923. It also marks the beginning of a new, and broader field of usefulness of the organization as definite plans for the establishment of the Children's Day Nursery" are now in process of completion and the Chairman, Mrs. Erwin P. Werner, will be ready to give these plans publicity in the next issue of California Southland .



MRS. FREDERIC W. KIMBLE, CHAIRMAN, EXCHANGE AND GIFT SHOP, EARNESTLY REQUESTS THAT ALL DO THEIR CHRISTMAS SHOPPING EARLY AND PATRONIZE THE COMMUNITY HOUSE SHOPS.

CHRISTMAS CARDS AND ENGRAVING

The next time you visit the Community House be sure to ask to see the attractive assortment of Christmas and greeting cards for all occasions, which through the co-operation of Mr. James Webb, engraver, the Assistance League is able to offer at attractive prices. On orders taken through the League a commission of approximately 33⅓% reverts to the assistance League treasury, as a personal contribution from Mr. Webb. Why not make your money do double duty?

MISS E. H. TERRILL HEADS THE "HELPING HAND UNIT NUMBER ONE"

"Why not give the Assistance League the benefit of your wonderful experience, now that you have retired from active participation in the modeling of feminine finery?", queried a prominent member of the Assistance League, as she talked with Miss Terrill.

"That's a happy thought," responded Miss Terrill. Forthwith the telephone of the Community House buzzed and the prominent member reported that she had secured the promise of Miss E. H. Terrill to give at least one day a week to the League.

Steps were immediately taken to organize the Helping Hand Unit No. 1, which gives employment to worthy seamstresses who cannot leave their homes for various reasons.



MISS E. H. TERRILL OF HELPING HAND UNIT NO. 1

Up to date this department has been making those attractive sets of maid's aprons, caps, collars and cuffs, which many members of the League have found so satisfactory. Samples of these sets are on display at the Community House and the League will welcome your order.

MRS. RUTH VENRE SHELOR, OF "TEA ROOM CRAFT," CO-OPERATES WITH THE STUDIO TEA ROOM OF THE ASSISTANCE LEAGUE

"This is a delicious luncheon"—said a prominent motion picture director the other day, as he paid his check in the Studio Tea Room of the Community House.

"Yes, indeed," responded the smiling cashier, and then just as an aside to one of the workers of the Community House, "You see what it means to have the help of one who has made a thorough study of the management of tea rooms."

The co-operation of Mrs. Ruth V. Shelor, director of "Tea Room Craft," is tendering the Assistance League a scholarship in her course of "Tea Room Organization and Management" has been greatly appreciated. Many of the fine points of her course are in evidence in the Studio Tea Room. Why not plan to have your luncheon at the Community House the next time you are Hollywood?

A cordial welcome is extended to all. Please visit the Community House.

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TO ART COMMITTEES AND WOMAN'S CLUBS

TWO OFFERS:—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown's Marshes of Monterey, (2) Guy Rose, Eucalyptus, (3) Pushman's Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townsley's Still Life, Geraniums.

These covers are suitable for framing for club art rooms.



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WEST COAST ARTS INCORPORATED

SOMEONE has called American artists the undeveloped resource of the country. If all the knowledge which exists in our country concerning the creation and appreciation of good things were brought to light and put to use, they say—presto change! No more ugliness anywhere. The artist must contribute toward the development of our American civilization. He is a slacker. His contribution must help to stem the tide of ugliness which can follow industrialism.

It is with some such feeling as this that the West Coast Arts is setting to work to contribute. We shall record from time to time on this page interesting results and ideals. It is the plan of the West Coast to co-operate with every organization in harmony with civic betterment, in any way in which the voice of the professional artist can help. A few details concerning work which has been done and plans for the present will illustrate the need which this artist organization fills. The education committee, Nell B. Mayhew, chairman, is arranging a list of speakers on art subjects. Experience has shown that art programs are the most difficult kind of programs to obtain, and artists feel that they, better than anyone else, can suggest the expert artist in his particular line to the club looking for an art program. The speakers are not confined to members of the West Coast Arts, but are chosen from among the men and women expert in their individual fields of art work. Originating, as the West Coast Arts did, among the women artists, it has felt deeply interested in the art work done through the Federation of Women's Clubs, sending a representative to listen to the plans of the monthly council meetings of the Southern District of Art Chairmen of the Women's Clubs. A program of general civic helpfulness toward art in everyday life is the plan just now. Ways and means of escaping from the billboard nuisance are being considered.

Olive Newcomb is chairman of the building committee. The plan is to have an art gallery, to which can be added other rooms for the display of beautiful things made by the members, the exhibition to be open always to the public, Sundays and evenings included, with a most hospitable atmosphere, color and comfort,—gallery talks, art talks, a delightful hostess curator,—so inviting that people will love to come—all the family—to enjoy and learn.



BLOCK PRINT BY BESSIE ELLA HAZEN

PAINTINGS IN THE HOME

THE principle reason for the deplorable lack of paintings in the average home lies, I regret to state, with our selves and not the architect, builder or decorator as so many of us are prone to say. In the first place if you really like pictures—and you will if you realize what they mean in life—you will not have a house that does not have the necessary wall space, nor will you build one that permits of no hanging; and I can further state all houses no matter how they are built will permit paintings. I have never seen a house that I could not rearrange to allow the entrance of a colorful canvas. I am just as keen on the fitness of things as the most hidebound period decorator, but how simple the scheme of your room would be should you first decide on the painting as a keynote. There is the entire thing in a nutshell. You have the advantage of an inspired trained mind, and your room is done. A painting and a background. The draperies, floor coverings, furniture will all take care of themselves providing you use your own good sense, and allow the color scheme of the canvass to control you.

Just as bad as a habit of not having paintings, is having too many in one place. Certainly you will not get the pleasure, instruction and joy from a crowded wall that you will from an isolated example—provided that one is good; and there is no place in life for the bad painting, nor should the mediocre painter be encouraged by buying his inferior work. This is an extreme statement and is meant in all kindness, and the fault lies with us again. The student ceases to be a student because of some well meaning and friendly critic, later comes discouraging years and bitterness, but the error has been made—the canvasses are in the world, and they confront us on many sides.

It is just as ridiculous to state you have an Italian house and cannot have pictures, or a Spanish villa that will not permit canvases. Does it ever occur to you that the masterpieces of the world are now hanging in anything but their original environment. Furthermore you more than likely have not the house you speak of, in its purity. Does it ever enter into the scheme of life that it would be absurd, providing you are living up to period, to have a tea table in an Elizabethan room, or a magazine stand in a 17th century Spanish sala; and fancy a newspaper in a Queen Anne room. It is almost impossible outside of a museum to have the rooms of the various periods in an absolutely pure state, that is if you intend living in them with any comfort; and therefore the diversion of a painting, a modern painting, is less a crime than filling our rooms with furniture that never belonged anywhere. Of course there must be common sense exercised. A bit of old Mexico, a lovely dancer in a gay shawl, or a whirling fiesta appropriately framed in a copy of the old Spanish wood carvers, would be delightful in any Spanish room, and the other periods all have their modern exponents. A good landscape properly framed is right anywhere the color scheme does not conflict. I find the principle drawback to the placing of pictures in a home is in the framing. You just cannot frame a picture and expect it to fit in. In placing pictures in a home I invariably study the room and reframe to cause no conflict. The making of frames is an art, and is recognized as such by the artists themselves. To such an extent is this necessity thrusting itself into the art world that one frame maker, at least, in Los Angeles, is seriously contemplating the discontinuance of commercial work and devoting his entire time to the inspiration of the artists alone. Truly a long step in recognition of this branch of the arts!



CARMEL MISSION, WATER COLOR.
BY NELL BOOKER MAYHEW

Pictures are necessities. If we are to have civic beauty we must give to our children the heritage Europeans have. In public places, churches, schools, restaurants, and offices should we see the best products of our modern painters. We cannot have the old masters in abundance, we can have the modern paintings—and these, bear in mind, will be the old masters of tomorrow.

CUTHBERT HOMAN.



SAN LUIS OBISPO MISSION. A WATER COLOR BY NELL BOOKER MAYHEW

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No. 59 NOVEMBER, 1924 25 Cents



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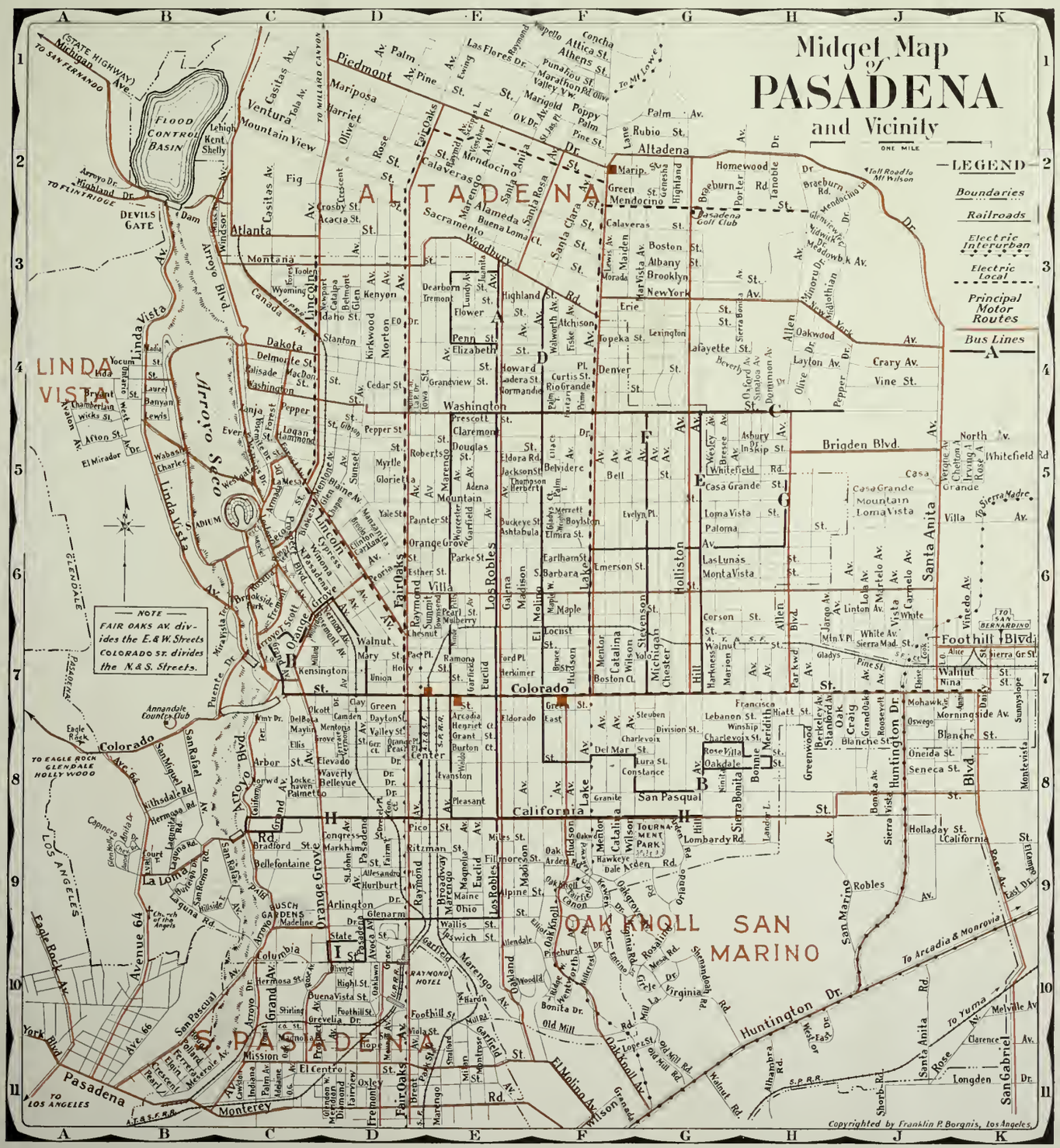
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The incorporated limits of the City comprise sixteen square miles traversed by one hundred and eighty-eight miles of beautiful, shaded streets and boulevards connecting it, across imaginary boundaries with Altadena, San Marino, South Pasadena and other adjoining suburban communities—all blending as one.



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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California. under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The announcements for November include Election Returns, Tuesday, the fourth. A buffet supper will be served at ten o'clock. The Monday afternoon Bridge Teas will be resumed the third, and the Bridge Luncheons will be given on the first Monday of every month. Evening Bridge and Mah Jongg parties with Club prizes will be held once each month. Three feature dinner dances will be given during the winter season: the first will be Friday, 28. Sunday evening suppers, with entertainment following, will be resumed, beginning the thirtieth.
Monday, Nov. 3, and Monday, Dec. 1, 1 o'clock Bridge Luncheon.
Monday, Nov. 10-17-24, 2:30 o'clock, Bridge Tea.
Friday, Nov. 21, 8 o'clock. Evening Bridge and Mah Jongg.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB:
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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
Saturday, Nov. 1, Hallowe'en party.

Art

LOS ANGELES MUSEUM, Exposition Park, continued the eighth International Salon of Photography, held under the auspices of the camera pictorialists of Los Angeles, through November 3rd. Nov. 6 to Dec. 10: Fifteenth Annual Exhibition of California Art Club.

SOUTHWEST MUSEUM, Marmion Way and Ave. 46, Los Angeles, resumed programs Nov. 1, including talks in the Natural History and Music Appreciation Departments, the Extension Lecturers every Sunday afternoon at 3:00 o'clock. Margaret Jarman Cheeseman Benefit Concert, for the Museum, will be given Wednesday evening, Dec. 3rd, in the ball room of the Biltmore Hotel, Los Angeles.

THE Los Angeles County Fair, at Pomona, through the efforts of Theodore B. Modra, has a permanent art building with generous wall space. The prizes in the art exhibition were awarded as follows: The $100 prize for oil went to "On the Terrace," by Roscoe Schrader; $25 to "California Blossoms," by Luvena Vysekal; $25 to "A Cool Fog Drifting," by Franz Bischoff. In water color, $100 went to "The Pasha," by Karl Yens; $25 to "Cypresses," by Donna Schuster; $25 to "Melting Snows," by John Cotton. In sculpture, Andrew Bjurman's statue in wood, "Reflection" took the $100 prize. Alexandria Kachmako.f's "Portrait Bust," took the $25 prize.

NOV. 3 to Nov. 17 find the charming water colors of Marion Kavanaugh Wachtel at the Cannell & Chaffin Galleries in Los Angeles. The latter half of the month Pasadena will be given an opportunity to view the works of this very popular artist at the Cannell & Chaffin galleries in the Maryland Hotel.

ALSON CLARK and Arthur Hill Gilbert are to do the murals for the new Community Theater in Pasadena.

JOHN MARSHALL GAMBLE will exhibit landscapes in the Leonard Galleries, 6814 Hollywood Blvd., Hollywood, opening Nov. 15. Mr. Gamble has not held a one-man show in Los Angeles for years.

T. CARL SMITH and Mrs. Smith have returned from an interesting trip to Alaska and are at their studio home in Pasadena. Mr. Smith made a number of sketches of the snowclad mountains.

MERLE ARMITAGE, well known in art circles in Los Angeles, and Carl H. Brueckner, recently of the Cannell and Chaffin galleries, joined the Biltmore Salon organization the first of November.

ARTHUR HAZARD has returned from a sketching trip to Monterey and Carmel.

THE West Coast Arts held its October meeting with Miss Jessie Beckman. Isabella Frawe Campbell was elected Treasurer to take the place of Miss Beulah May, resigned. The new members elected were: Miss Nellie Huntington Gere, Helen Chandler, Lucile Hinkle, Mildred Pierce, Anita Delano and Barbara Johnson.

BESSIE ELLA HAZEN is sending a collection of water colors and wood block prints to the traveling exhibition sponsored by the Federated Women's Clubs.

NELL BROOKER MAYHEW will be represented in the traveling exhibition, under the auspices of the Federated Women's Clubs, by a group of color etchings.

KATHRYN LEIGHTON, Mary Everett and Louise Everett were guests of honor at the October meeting of the Hollywood Art Assn., held in the Hollywood Library. A collection of their paintings, including some recent work done at Morro Bay, was on display on the walls of the gallery.

DONNA SCHUSTER is enthusiastic over the location of her new studio-home. She is in Los Feliz Heights overlooking Griffith park.

GERALDINE R. DUNCAN announces that that her studio 1550 Garfield Ave., Pasadena, is open to the public every second Sunday of the month. Come and have a cup of tea.

LAURA MAY MATHIESEN has something new to offer. Her "Marmont Studio" which is at the entrance to Topanga Canyon is a friendly place, "by the side of the road" where every one is invited to stop and see her sketches.

THE Ebell Club will hold an exhibition of etchings by artists of international fame throughout November.

LOVERS of European Art will have an opportunity to feast their souls during December when the Cannell & Chaffin Galleries will bring to this country the works of the famous German painter William Blanke. These paintings will not be exhibited elsewhere in the country, and will be shown only at Cannell & Chaffin's.

THE newly organized Santa Barbara Art Club invites all artists in Santa Barbara County to join in an exhibition of paintings and drawings in any medium, Sunday, Nov. 2nd, to Sunday, Nov. 16th, inclusive. The galleries of the club are in Casa de la Guerra, 15 East de la Guerra street and are open from one to five p. m. The club is constantly gaining new members in both the sustaining and associate divisions; members of the sustaining division will have the privilege of buying a painting during the December exhibition at a discount.

MAURICE BRAUN is now in New York but will make sketching trips into Connecticut and Vermont during the Fall and Winter. The Salmagundi Club is his headquarters.

PAINTERS of the West announce the second annual exhibition will open Dec. 2, and will consist of the work of members and invited guests. It is the intention of the group, now numbering forty members, to show only paintings not previously exhibited. The Biltmore Salon has again extended the courtesy of the gallery to the exhibition.

THE Friday Morning Club opened the art gallery last month for the series of exhibitions to continue through the winter. The first show consisted of the work of the Russian painter, Kalymakoff, which was followed by Japanese prints, chosen from the Fleming collection. The gallery is open to the public on the afternoons of Tuesday, Wednesday and Friday, 12 to 4.

ALSON CLARK is at home in Pasadena after a pleasant summer in La Jolla. Mr. Clark is now a member of the Painters of the West and will exhibit with them

FRANK GERITZ is again hard at work in his studio after six weeks in the hospital. He expects to hold an exhibition soon of etchings made from his hospital surroundings.

ERWIN H. FURMAN, owner of the Print Rooms of Hollywood, has assumed the management of the Biltmore Salon.

IN the Carmelita Gardens House, Pasadena, Oct. 26 to Nov. 2, Clinton C. Clarke exhibited camera studies of the peaks and canyons of the Sierra Nevadas. The galleries are open to the public every and Saturday evenings, seven to nine. Con- afternoon, two to five, Tuesday, Thursday, cert Sunday afternoon, 3:30 to 4:30.

THE Biltmore Salon announces two one-man shows for the month: Nov. 2-15, Franz Bischoff; Nov. 16-30, Max Wieczorek.

THE F. Tenney Johnson exhibition of paintings at the Biltmore Salon closed November 1. Mr. and Mrs. Johnson returned to their studio home in New York in October but not later than April will again occupy their California home in Alhambra.

DURING the month of November the Little Gallery at the Cannell & Chaffin Galleries will have an unusual exhibition of Eastern painters. Among them will be several national academicians such as Edward Potthast, Chauncey Ryder, William Ritschell and Ballard Williams.

THE Free Lance Art League opened their exhibition at the MacDowell Club, 462 North Western Ave., Los Angeles, Oct. 10 to continue through Nov. 10.

FOLLOWING the exhibition of Brangwyn's etchings in the print room at Cannell & Chaffin's Galleries, there will be a very representative exhibition of the works of Western etchers. This showing will continue until Dec. 1.

MAX WIECZOREK is exhibiting in Seattle under the auspices of the Fine Arts Society.

STENDAHL Galleries, Ambassador Hotel, will show the work of Western artists the first half of November, including Guy Rose, Alson Clark, Orrin White, John Frost, Armin Hansen and William Wendt.

ALAN MATSON is now affiliated with the Cannell and Chaffin Galleries in Los Angeles, where his knowledge of pictures will prove a great asset to the art-loving visitors. Mr. Matson was, until very recently, connected with the Grand Central galleries in New York.

ARTHUR MILLIER held an exhibition of his recent etchings in Long Beach, under the auspices of the Long Beach Art Association, during October.

Music

PHILHARMONIC Orchestra of Los Angeles will give the monthly Friday Afternoon Symphony Concerts at 3:00, Nov. 7-21, the Saturday Afternoon Concerts at 8:30, Nov. 8-22, and the Popular Sunday Afternoon Concerts at 3:00, Nov. 2-16-30. All concerts are given in the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

THE Pasadena Music and Art Association announce their 1925 Artists' Series as follows: St. Claf Choir, Jan 8; Sergei Rachmaninoff, Feb. 6; Fritz Kreisler, March 17; Maria Jeritza, April 2. These concerts will all be given in the Pasadena High School Auditorium.

ALICE COLEMAN-BATCHELDER, pianist, announces her series of eight chamber music concerts in Pasadena this season will be given in the Auditorium of the California Institute of Technology, under the auspices of the Pasadena Music and Art Association. The concerts are scheduled for every fourth Thursday evening, the first one was given Oct. 23. The concert for the month will be Thursday, the 20th, with Philharmonic Quartet.

THE Zoellner Quartet will this year present their seventh consecutive season of Los Angeles concerts. This year, as last, they will be given at Hotel Biltmore, the opening event, Monday evening, Nov. 10. Prominent assisting artists will appear on the season's programs.

THE Month's recitals of the Behymer Philharmonic Artist Course are Percy Grainger, pianist, Nov. 18; Sophia Braslau, contralto, Dec. 2; and Meiczyslaw Munz, pianist, Dec. 4.

THE Wa-Wan Club opened its fifteenth season, Oct. 8, with a luncheon at the Ambassador Hotel. The program was given by Margaret Messer Morris, soprano, and Henry Svedrofsky, violinist.

THE Auditorium Artist Series, (George Leslie Smith, manager) will present Felix Salmond, English violoncellist, as the second artist of the series.

WILLAM H. RICHARDSON invited his friends, old and new, to the formal opening of the Music Lover's Shop, in its new home at 730 W. 7th St., Oct. 27-28.

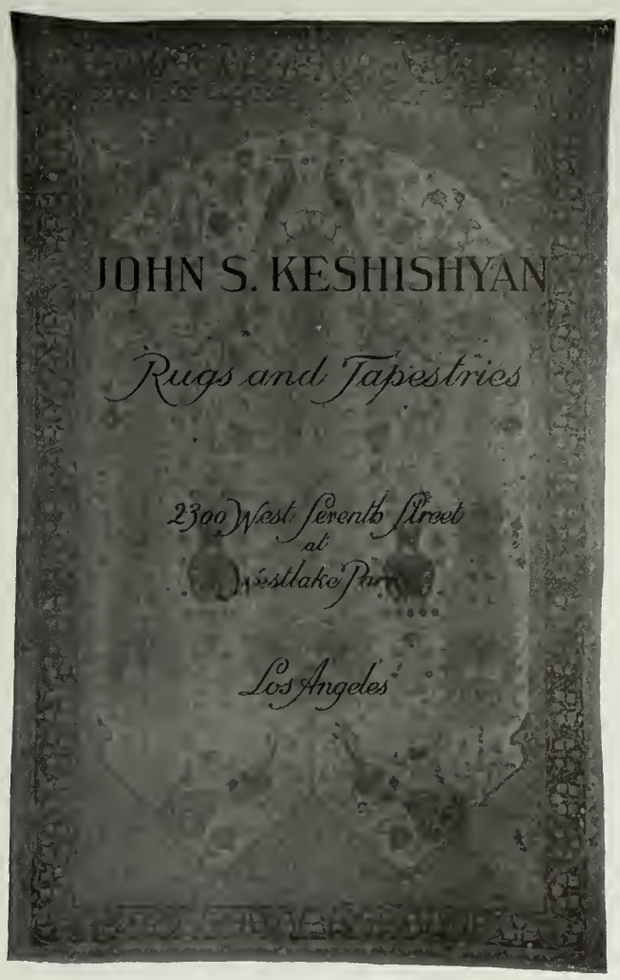
AMONG the artists to appear under the management of L. E. Behymer, not in the course events, are Geraldine Farrar and her company, November 6, and Alma Gluck, also November.

REDLANDS' weekly community sings, and the weekly series of concerts, which are held in the Redlands Amphitheater during the summer, have been transferred to the Wyatt Theater. The Community Music Association announces the following programs: Nov. 7, Orpheus Male Quartet; Nov. 14, Maurice Amsterdam, 'cellist, and Melba French Barr, soprano; Nov. 21, Whitney Boys' Chorus; Nov. 28; Calmon Lubovisky, violinist; Claire Forbes Crane, pianist, and Elinor Woodford, soprano.

A MEETING of directors of choral societies, community choruses and glee clubs was held in October at the Assembly Tea Room, Los Angeles, to discuss the southern California Eisteddford, planned for next Spring. The meeting was called by the Eisteddford Department of the Civic Music and Art Association of Southern California.

MUSIC and Drama Course of Pomona College, Claremont, presents Percy Grainger, pianist, Nov. 17. On December 7-8 the Pomona College choir, with noted solo artists, will render "The Messiah."

FORTNIGHTLY Pops, the Santa Barbara Community Arts popular concerts, are given under the direction of Arthur Bliss in El Paseo. The concerts are informally held, tea is served and smoking permitted. The first concert was given late in September, the second, Sunday, Oct. 12th, was presented by the Community Arts Choral Society. The first November concert is the 9th, and the second the 23rd. On Saturday evening, Nov. 8, at El Paseo the Community Arts Chorus and an ensemble under Mr. Bliss will entertain the Western Division Conference of the Playground and Recreation Association of America.



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Announcement

PASADENA Community Players will present, in November, "He Who Gets Slapped" by Leonid Andreyev, and "The Way of the World," by William Congreve.

THE Community Arts Players of Santa Barbara will give "The Torch Bearers," a comedy by George Kelly, Nov. 6-7-8, Lobero Theater. Miss Nina Moise, director, is registering new players for 1924-25.

THE Pasadena Horticultural Society held the Fall Flower Show, October 23-24-25, at Hotel Maryland.

A SERIES of siz illustrated talks on The Chateaux of the Loire, will be given by Mrs. Conway Evans of London, England, at the Biltmore Hotel, Los Angeles, on Mondays, at 11 a. m. Subjects: Monday, November 3rd, Angers—the Plantagenets; Monday, November 10th, Chinon—A Saint, a Woman, and a King; Monday, November 17th, Loches—a Human Spider; Monday, November 24th, Langeais the Amazing Marriages of Anne de Bretagne; Monday, December 1st, Amboise and Chambord, etc. A Romantic King of the Renaissance; Monday, December 8th, Chaumont and Chenonceaux The End of the House of Valois.

MRS. BANNELL SAWYER announces art lectures (illustrated), old and modern masters, East Indian Room, the Ambassador, Los Angeles, Thursdays, 11 o'clock, Nov. 13th and 20th.

THE Mission Pageant of San Juan Capistrano, written and produced by Garnet Holme, under the direction of Rev.. St John O'Sullivan, was presented every Saturday and Sunday during October, and on the 1st and 2nd of Nov.

ALINE BARRETT GREENWOOD presents current reviews the third Wednesdays at 11:00 a. m. beginning November 19, and continuing through April 15, Shakespeare Clubhouse, Pasadena.

MARGARET S. CARHART will continue her talks on new books at the Playbox, Pasadena, three to four, Nov. 13-27.

ALLIANCE FRANCAISE will hold the first meeting of the winter on Wednesday, November 12th. Mons. Guerard will give an interesting talk on Anatole France.

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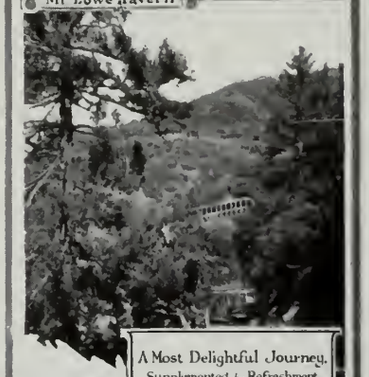


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CONTENTS

		PAGE
THE COLORADO STREET BRIDGE AND CIVIC ART	*Cover Design*	
A MAP FOR THE STRANGER		3
TYPICAL CALIFORNIA HOMES		6-7
EVOLVING A CIVIC CENTER	*Franklin Thomas*	9
BIRDS OF THE ARROYO	*Theresa Homet Patterson*	11
BRIDGES	*H. C. Nickerson*	11
THE EXPERT IN SCIENCE	*M. Urmy Seares*	12
BOOK REVIEWS	*Louise Morgrarge*	13
SAVING SAN GABRIEL'S ADOBES	*Ellen Leech*	14
SOUTHLAND OPINION	*Paul Perigord*	16
BROTHERS ALL IN SPORTS AT PASADENA		18-19
THE HELLMAN HORSES AT CLUB AND FAIR		20
THE RIDING AND DRIVING CLUB	*Elmer Green*	21
ARCHITECTS' MEETINGS AND AFFAIRS		24
THE CHAPTER MEETING	*Harold O. Sexsmith, A. I. A.*	24
THE SAN DIEGO LETTER	*Hazel Boyer*	26-27
THE DAY NURSERY REPORT	*Mrs. E. P. Werner*	27
THE BULLETIN OF THE ASSISTANCE LEAGUE		28
AT A MOUNTAIN INN	*Aurelie Barnard*	29

This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.
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HOW THE CIVIC CENTER PLAN OF PASADENA WAS EVOLVED

By FRANKLIN THOMAS, of the Board of Directors and Head of The Department of Civil Engineering at California Institute of Technology, Pasadena

IN libraries and other places where public records are to be found, there are reposing copies of elaborate reports of city plans which have been prepared for many cities of this country, but which for a variety of reasons have failed of execution. In many instances, the plans are unofficial in character, having been sponsored by groups of public spirited people of vision in the community, with the hope that the plan when developed in the shape of maps and drawings will stimulate the imagination of public officials to action and of the citizens to approval.

When, as has been done in Pasadena during the past two and one-half years, a plan for the Civic Center and nucleus of the comprehensive City Plan has been prepared, the plan approved by the voters in authorizing a bond issue, the necessary land purchased, competition for the selection of architects held, and with working plans for the building well advanced, an account of the various steps which led to the accomplishment of the project may be of interest to any civic workers who are endeavoring to gain a similar objective.

The desirability of City Planning applied to the local situation had been brought to the attention of the people of the City in the year or two prior to the entrance of the United States into the World War, as a result of the activities of a number of interested citizens among whom Mr. George A. Damon was largely responsible for the studies which were made. Although this endeavor was rendered ineffective by the war, it paved the way for subsequent efforts which were thereby more readily successful.

In April, 1922, under the auspices of the Chamber of Commerce, there was held a dinner attended by the representatives of a hundred or more local organizations in the City for constructive discussion of "Pasadena's needs". At this meeting, Doctor George E. Hale, Honorary Director of the Mount Wilson Observatory, made a memorable address on "A City Plan for Pasadena". The meeting adopted a resolution urging that a Planning Commission be appointed by the Board of Directors of the City, with instructions to give first consideration to the preparation of plans for a Civic Center. Such a Commission was immediately formed by the Board of Directors in accordance with the Statutes of California, it being composed of men well qualified for such service and thoroughly representative of the community as well. Very appropriately, Doctor Hale was made a member of the Commission which chose Mr. Stuart W. French as its chairman.

The Planning Commission took up its work with instructions to provide in the Civic Center for a City Hall, an Auditorium and a Library. The Commission recommended the engagement of Messrs. Bennett and Parsons of Chicago as Consultants, and this recommendation being approved, these eminent city planning architects undertook the study of the situation in Pasadena. A peculiar condition confronting the planners was the fact that in addition to Colorado Street, the main business artery east and west, there were no through parallel streets within a quarter of a mile on each side, although there were several irregular and dead end streets on each side. It was hoped that additional means of circulation would also be provided to relieve the congestion becoming so serious on Colorado Street. While the Civic Center plan was being developed, provision was made to open Green Street on the south of Colorado Street and the thirteen acre Carmelita Park near the eastern end of the Colorado Street bridge was purchased through subscriptions by public spirited citizens and given to the City as a site for an Art Museum.

It was Elihu Root who pointed out in an address to a committee



ONE OF PASADENA'S BROAD STREETS, WELL KEPT BY THE CO-OPERATION OF CITY AND CITIZENS, AND BORDERED BY OAKS, PALMS AND ORNAMENTAL SHRUBS. THE CHARM OF THIS CITY HAS HITHERTO BEEN FOUND SOLELY IN ITS RESIDENCE SECTIONS, WHERE STREETS CURVE WITH CONTOURS AND SIDEWALKS GIVE PLACE TO THE PRESERVATION OF THE NATIVE TREES.



called together by the Russell Sage Foundation to consider a regional planning movement for metropolitan New York, that it is characteristic in America that the view obtained of public buildings is generally



ON COLORADO STREET, PASADENA, BETWEEN THE TWO MAIN THOROUGHFARES OF RAYMOND AND FAIR OAKS, A BEGINNING HAS BEEN MADE TOWARD CREATING A BUSINESS CENTER AS HANDSOME AS THE OTHER SECTIONS OF THE CITY. FOUR STORE FRONTS IN THIS PICTURE HAVE BEEN MOVED BACK AND REDESIGNED UNDER THE DIRECTION OF FORMER MAYOR THUM AND OTHER WISE PROPERTY OWNERS.

that of passing by and rarely one gained in approach. It was desired that the proposed public buildings in Pasadena should be so located that they might have commanding positions in reference to their environment.

It was recognized that the greatest economic benefit from public improvements comes by the location of such developments in districts of poor or decadent conditions, for here the cost of the property taken will be relatively low and the whole surroundings will likely be improved or transformed as a result of the public betterment.

The Consultants submitted many alternative and varied schemes to the Planning Commission and these were carefully studied from the maps and by visits to the sites, there being many instances where keen imaginations were necessary to visualize present sites of antiquated residences on inaccessible streets, or dilapidated barns as in the possible area of imposing plazas and boulevards or as the sites of monumental buildings. The accepted scheme met all requirements admirably. Its location was consistent with the tendency of growth of the City to the eastward; by its arrangement each of the buildings lies upon an axis offering means of approach, while also each would be passed by upon other streets, but with the advantage of a generous setback.

The scheme has a feature of outstanding merit in that it provides a connection through the Holly Street extension between the City Hall and the Carmelita grounds. Here the opening of the new street would add greatly to the value of the adjacent property, at present retarded because of insufficient outlet. Garfield Avenue is used as a transverse axis between the Auditorium and Library and, at the intersection with Holly Street, in front of the City Hall, expands into a plaza.

The proposed sites were for the most part occupied by old buildings of low value on account of inaccessibility although only a short distance, a block or so, from the highest priced business property in the City. The inaccessibility will be overcome by the prolongation for one block each of two existing streets.

The plan as recommended by the Planning Commission and approved by the Board of Directors was submitted in April, 1923, to a meeting arranged by the Chamber of Commerce, similar to that at which the City Plan idea had been given its impetus a year before. The plan met with general approval and in June, 1923, was submitted to the voters in the form of a bond proposition for $3,500,000 which carried by a vote of nearly four to one.

On the day the proposed sites of the plan were made public, a condemnation suit for the necessary land was filed in court by the city, so as to forestall any inflation of values of the land required as a result of the proposed improvement.

While the scope of the Civic Center is thus determined, there remains much to be done in the devlopment of boulevards and parks to coordinate with institutions and sub-centers in various parts of the City. A program of civic development has been heartily undertaken, but in consideration of the possible Pasadena of the future, it must be recognized that present achievements are only a beginning.



THE DEEP ARROYO CANYON BELOW THE HILLS IN THE BACKGROUND IS PRESERVED BY THE CITY OF PASADENA FOR A PUBLIC PARK; BUT ON THE BANKS ARE CITY STREETS AND ON THE RIDGES ABOVE ARE SET HANDSOME HOUSES WHOSE GROUNDS DIP DOWN IN FORMAL GARDENS. THIS PHOTOGRAPH SHOWS THE BUILDING OF A PRIVATE SWIMMING POOL BELOW THE RESIDENCE OF MR. AND MRS. TODD FORD ON GRAND AVENUE. CLARENCE P. DAY CORPORATION CONSTRUCTION ENGINEERS.

BIRDS IN THE ARROYO AND PARKS

By THERESA HOMET PATTERSON

BOOKS, 'tis a dull and endless strife;
Come hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

And, hark, how blithe the throstle sings,
He, too, is no mean preacher,
Come forth into the light of things,
Let nature be your teacher.

One impulse from a vernal wood
May teach you more of man,
Of moral will and of good
Than all the sages can."

With the love of the wild firmly planted in every normal breast, it does not matter how many parks a city may have of the keep-off-the-grass type with stars and crescents of tulips and colors; they cannot satisfy that longing for woodey places unlandscaped by man. Cities used to have only mayors, but now they have fathers who know what their children need and love, and they are preserving nature's own playgrounds where trees and flowers and birds and man may play together.

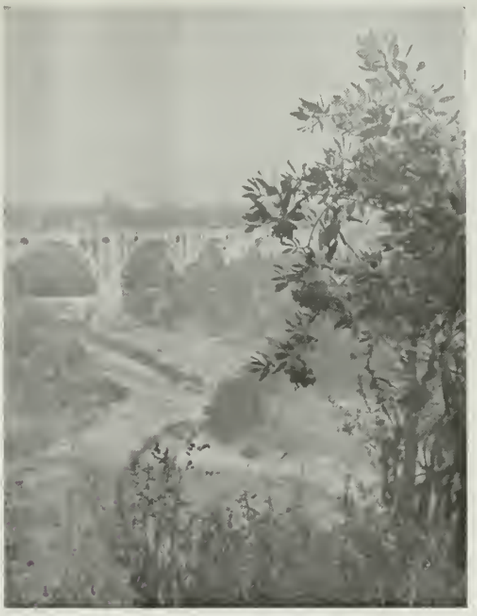
Pasadena has a great heritage in the miles of Arroyo now saved for all time from subdivision for the joy and comfort of her people. Although it is right under the eaves of beautiful homes, it seems very remote, and from a large portion of it no house can be seen. With the same spirit that lambs gambol and kittens play the wild grape climbs and swings from the tree like some trapeze performer, and children bound down the steep banks sure-footed as the deer. Men and women under the spell of the place come with lighter step and merry hearts reassured that God means life to be joyous. It is grand opera for bird lovers!

A little water sings its way most of the year and water cress keeps green in such places as the Hermit thrush selects to bathe in and have a song on his northward way. He trips inquiringly out, blinking his eye, quite sure that he can meet only friends in such places, but never ventures far from the thicket where he scratches unseen but plainly heard. The old dappled sycamores, making arched bridges for squirrels, are not to be sacrificed for foreign trees. Generations to come may shuffle knee deep through their golden brown leaves and revel in the color scent and sound of autumn. One of these ancients, gnarled and battle scarred, is a bee tree. Where the line of bees, years long, can store so much honey is puzzling even with the great size of the trunk. Is there any connection between the honey and the California woodpeckers? Perhaps they like their acorns preserved in honey, or they may like them served with ants and flies which come for the sweets. As long as there are sycamores, it is hard to understand why any woodpecker would choose a telephone pole for a granary and nursery.

Nature no sooner finishes with her yellows than she gets out her greens for the willows fills them with brilliant warblers and hangs red earrings on all the wild gooseberries. A miniature canyon is filled with gooseberry bushes and the jewel-throated humming birds. Such are the ornaments that the Arroyo wears.

A narrow path—sometimes a bridle path—ambles along under the overshadowing banks of oak, picks its way back and forth over the stony bed of the stream and crosses the open greens where baby-blue eyes look up and poppies stray. The wild flowers would spread themselves like Oriental rugs if those who think they love them would leave them where they grow, which is the best. Ferns take their cool way along north banks, mingling with shy ground birds. A group of men and women along this path, peering cautiously into bushes and shooting their field glasses into tree tops, is almost sure to be the Audubons. The leader is listing the identified birds, rarely under thirty-five, to report at the following meeting, held the last Saturday evening of the month. These walks enable the tourists to become familiar with the birds as any bird lover is welcome. Bird gossip is indulged in over the noon sandwich—who is coming or going or staying. The birds are always changing, as there are the summer residents, the winter visitors, the migrating birds who only stop over, as well as the all-year birds like the Linnets and Mockingbirds. And there are those who do not know the Mockingbird, the Nightingale of the Southland! Bird of fine feather and finer voice, comedian, composer, who translates moonlight into song! May his race run on with time and eternity.

There are many places in the park to cook, provided with wood and water, tables and benches, places where the breeze pulls through for hot days and sun warmed corners for wintry ones. Summer evenings and winter noon days know the circling smoke and odor of bacon. There are centers for those birds, especially the Towhees, which love the crumbs from the rich and poor man's table. Early evening shadows send the birds to their baths and feeding. One happiest of bird neighborhoods has been named Friendship Forum. I am always looking for the trees whereon Orlando may have carved Rosalind's name. They have been here. Where else could "As You Like It" be given to such a perfect setting! Not even in the open theater at Brookside, where plays are staged each summer. The little Songsparrow sings in the briar tangle by the water, the cheery Linnets are after seeds; Jenny Wren has her nest in a broken limb, where she can enjoy the aroma of coffee. The princely Phainopepla and other fly catchers describe circles in the air, waves of Goldfinches flow over filling the Arroyo with affectionate calls. Swallows weave strange patterns, countless Bush-tits, with their silvery chatter, snatch enemies from the leaves. The Grosbeak sings his evening solo, the Wrentit his accelerated song; the Kinglets their high-pitched ecstacy, and the Quail says "We thank you! We thank you! We thank you!" And well he might, for no bird needs the park left wild and tangly for its preservation more than he. How we would miss his call, and we shall miss it unless we take care. They are nesting in window boxes for protection.



THE BRIDGE FROM THE ARROYO BANKS

The greatest number of birds were to be found at Wilson Lake just out of the city, not only ducks in the open water, wading birds in the rushes, but in those vine-curtained trees about the lake where there was safety for nesting, privacy for moulting, and rest for the traveler. It would seem that the birds owned that by right of possession. Before the Spanish, before the Indians were in California, before Adam! the birds were here. The draining of this lake in a lakeless land would have seemed as remote as plotting out the heavens. The diminishing game birds is due as much to destroying their habitat as to the hunter. In destroying this natural park, this land which invites tourists has closed its door to a million of its oldest friends. What if birds sit on the jury in the final court on judgment day.



BRIDGES AND THE COVER PLATES

By H. S. NICKERSON

IN the United States bridges have, until quite recently, been considered problems in mathematical rather than æsthetic proportion. This, perhaps, has been due to the familiar and extensive use of structural steel, which in itself is not conducive to the highest artistry. Later, with the ever-increasing use of concrete, the possibility of combining beauty and utility became apparent with the result that some bridges of unusual inspiration, such as the bridge shown on the cover, have been achieved.

Today, all over the country, where cities are divided by rivers or deep arroyos passing through them, as Chicago, Washington, Los Angeles, Pasadena and Philadelphia, they have, like Paris and Vienna, come to think of their bridges, not only as common carriers but as monumental approaches, as glorious opportunities for beautification.

From any vantage point in Paris, for example the Eiffel Tower, look down over the stretches of the Seine to the Isle de Paris and Notre Dame and see a dozen architectural monuments, full of grace and dignity, spanning a river and bringing into a homogeneous mass, two otherwise different parts of the same city.

Consider any example you will and you will find that where a bridge is beautiful, the city at both ends of the bridge is beautiful, and conversely, where the bridge is solely utilitarian, the city is divided against itself, creating two districts, two factions, physically and artistically in opposition to each other; one side beautiful and inspiring, the other side sordid and degraded. It can safely be assumed then that where beautiful bridges are built, the city grows in beauty and area, for its industrial section moves outward and away, giving place to the æsthetic growth that moves in.

It is not generally known that the Allied Architects Association of Los Angeles has contracted with the City of Los Angeles to give their experience and talents in the design of the architectural treatment of the new bridges which the engineers of the City Department are building. This assurance of beauty in these structures is, like the Administration Center and the other projects of the Association, one more step toward its altruistic ideal, a city whose beauty is "sans peer and sans approach."

EXPERTS AND ACCURACY IN ASTRONOMICAL SCIENCE

EVEN that portion of the general reading public which is interested in astronomy has little information upon which to estimate the accuracy of this most exacting research in pure science. To measure the depths and heights of the universe would seem to take a giant scale; and the more minute divisions of its measuring rod might seem negligible. But one evening spent with the photographs of star clusters, nebulae, and comets, taken with the great telescopes on Mount Wilson so impresses the observer with the immensity of the universe that man becomes a midget on a point of dust and the scale that man must himself handle is seen to be correspondingly infinitesimal and difficult to use.

Nevertheless man is of the nature of the infinite and so has mastered distance that he may study and comprehend the magnitude of space and of the flaming orbs of light that fill its immensity and illumine its trailing clouds of glorious primeval dust.

Light is the great informer of mankind. It was studied by the ancients, and the poetry of Judah is full of similies and apostrophes to Light. The founder of the Christian religion turned the thought of the world toward light as the great revealer, and the most modern of Christian teaching uses light as the symbol of spiritual leadership.

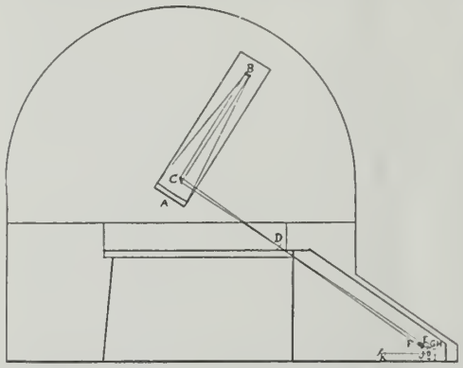


FIG. 1—DIAGRAM OF APPARATUS USED WITH THE 100 INCH REFLECTOR ON MOUNT WILSON. A, 100 INCH MIRROR; B, CONVEX MIRROR; C, A PLANE MIRROR SET AT AN ANGLE TO SEND THE RAYS DOWN TO E, A CONCAVE MIRROR IN THE RADIOMETER ROOM, EXPLAINED IN FIG 2.

Therefore, it is not surprising to the lay mind that the main work of the great astronomical plant of the Mount Wilson Observatory, Pasadena, consists in analyzing the light of the stars and the planets and in making measurements of photographic plates.

During the years in which this greatest of modern astronomical observatories has been in existence, the whole nature of astronomical observation has been transferred from the old attempts to study the surface of the planets with the eyepiece of the telescope, to the study of the radiant energy itself as it enters the intricate machinery set like a complicated trap to catch it and read its secret messages from far distant, flaming suns. Largely has this great change been brought about by the spectroscope and its attachments and, at Mount Wilson, by the vision and rare ability of its founder, Dr. George E. Hale, who at this psychological moment in the history of astronomy reorganized the whole antiquated method of procedure and established an institution whose purpose is the study of the light itself. Every tower and dome and instrument, every mechanical device and every photographic plate in the long rows of the stock rooms testify to this masterly piece of organization which has concentrated all the marvelous mechanism of our age upon the interpretation of these photographic and spectroscopic messages from the sun and the other stars.

As a result, the depths of unfathomed space are now sounded, the secrets of the stars have been read, and the astounding structure of an enormous universe is slowly coming into the field of comprehension of mankind.

Magnificent as are the views thus obtained for our contemplation, immense as the measuring rod—the light-year—for time and space must be, that infinitesimal point at which any beam of light must converge for man's study on our tiny earth is so small that the astronomer must work with a measure divided into as fine a scale as man can contrive; and his computations must be so accurate that no mistake will enter his measurements of light to be magnified a billion-fold at its distant source in some spinning star.

An interview this month with the Director of the Mount Wilson Observatory, Dr. Walter S. Adams, emphasized these points and led to an attempt to set before the interested audience which Mount Wilson commands in California and elsewhere, a monthly translation of these messages read from the photographs of stars and their spectra, as well as a review of the delicate instruments with which measurements are made.

Dr. Adams selected for the first of this series the radiometer measurements of stellar energy spectra set forth in Contributions from the Mount Wilson Observatory, No. 280, by C. C. Abbot, Director of the Smithsonian Astrophysical Observatory, which shares the craggy side of "The Peak" above us with the Carnegie Institution of Washington, and is the first striking structure to come into a close-up view as one nears Mount Wilson by way of the excellent stage route.

To illustrate the accuracy with which the measurements of heat radiation are made at Mount Wilson, Dr. Adams tells us, in his conservative, careful way, that instruments are now made there which can record the light of a candle from a distance as great as that from Pasadena to the city of Denver, and farther. The fiery heat of a great sun or star, therefore, can be not only measured at its great distance but can be studied, played with, analyzed and measured as the violinist plays with and measures, and draws out the notes of his scale.

Dr. Abbot has written a book about The Sun (Appleton, 1911) and in it he explains in a popular but scientific manner what modern science is doing in the study of our closest star. Here the spectroscope and spectrum analysis are defined and illustrated, and astronomical methods of studying light are made plain.

The spectroheliograph, invented by Honorary Director George E. Hale, is shown as a device for photographing the sun in the light of a single wave length; and "the bolometer, a delicate, electric thermometer" invented (1880) by Langley, the inventor of the aeroplane, is explained as an instrument for measuring the total radiation of all wave lengths and used principally to measure the heat of the sun's rays.

We here quote Dr. Abbot's first paragraphs in The Astrophysical Journal for September 1924:

About seven years ago Director Hale suggested to me the possibility of measuring the energy curves of stellar spectra with the bolometer at the focus of the 100-inch telescope then under construction. Last year, as previously reported,[4] my colleague, Mr. Aldrich, and I, after many discouragements, succeeded in observing the spectra of about ten of the brighter stars in this way. The results were not very accurate, owing to several circumstances enumerated in our paper. It seemed necessary to increase both the accuracy and the sensitiveness of the apparatus in order to get really useful results. Fortunately, Dr. E. F. Nichols, whose pioneering work in measuring the heat of the stars is well known, offered to have constructed for me a radiometer, which he said would be much more sensitive than the one used at Yerkes Observatory in 1898 and after. As good as his word, Dr. Nichols had constructed by Dr. Tear, of the

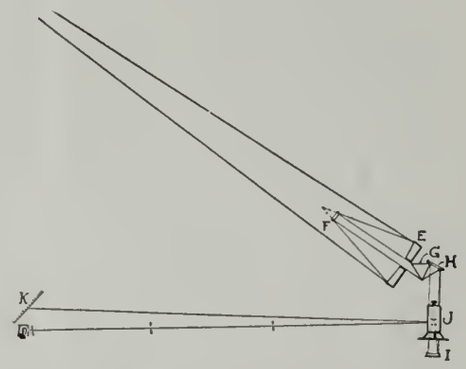


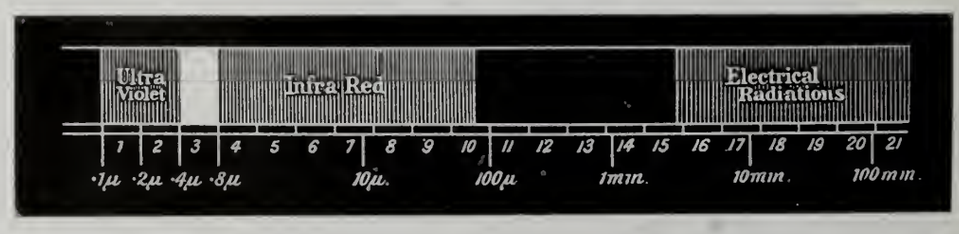
FIG. 2.—Diagram of radiometer and its accessories. *E*, concave mirror; *F*, convex mirror; *G*, 60° flint prism; *H*, plane mirror; *I*, concave mirror, *J*, radiometer; *K*, scale at 5 meters distance.

The optical arrangement was as follows:

The stellar rays, diverging from the focus D (Fig. 1) of the coude (elbow) arrangement of the 100-inch telescope, fell at about 16-m distance upon a 50-cm concave mirror E (Fig. 2) of 100-cm focus having a central opening of 10 cm. This mirror brought the rays upon a convex mirror F situated 20 cm inside the focus. The convex and the concave mirrors had been figured together in the optical shop of the Mount Wilson Observatory so as to reflect a parallel beam through the hole in the 50-cm concave. Behind this mirror the rays fell at minimum deviation upon the face of the 60° flint-glass prism G described on page 26 of Volume II of the Annals of the Astrophysical Observatory of the Smithsonian Institution. Passing through the prism, the rays fell upon a plane mirror H (rotating with the prism and so maintaining minimum deviation) adjusted to send the beam vertically downward to a concave mirror I of 45-cm focus, from which they were turned upward to a small plane mirror at 45°, which threw them out of the beam horizontally upon the vanes of the radiometer J. The spectrum (extending horizontally) was allowed to shine through a small window upon one vane only of the radiometer, and the adjustment of the spectrum was examined from behind by means of an eyepiece. Deflections of the radiometer were read on a scale K, at 5-m distance, upon which the image of the filament of a hundred-watt Mazda lamp was cast.

We offer no apology to the layman for this introduction of a quotation from a scientific paper. The language of the astronomer is not different from that of ordinary conversation. He uses few words which are not in the dictionary or in the vocabulary of cultivated people of other professions. Whatever effort, moreover, is necessary to an understanding of scientific facts is well spent if it opens up to the outsider a view of the fascinating field of the heavenly bodies. It will prove a sort of mental gymnastics, strengthening the mind for further flights. There is much that is technical, but technical language is the speech of the age.

Everyone has seen the rainbow and knows that a prism separates the waves of light and heat by bending long waves to one part of the scale and short waves to the other end. In the part called infra red, invisible heat rays of different intensity are now measured by the radiometer and it is by this means that Dr. Abbott has measured the heat of the stars. This carefully adjusted mechanism has been used lately to study Mars whose heat has been read by Mount Wilson observers, Dr. Adams



Nela Research Laboratories, a radiometer with vanes 1.5 mm high, 0.5 mm wide, separated by 2.5 mm. The instrument was stated to have a candle sensitiveness 3.6 times that of the instrument which he used at Yerkes Observatory, and, allowing for the smaller area, 15 times the sensitiveness for equal areas. Considering that the Mount Wilson telescope has 16 times the area of that which Dr. Nichols used, that the sensitiveness factor is fifteen fold, that the altitude of Mount Wilson and the greater clearness of the sky combined should give a factor of nearly twofold, and that it might be possible to increase the scale distance by threefold, there appeared a chance of gaining fully a thousand times in response of the instrument to stellar heat over that which Dr. Nichols perceived. This might well be sufficient to give measurable deflections on the spctra of the brighter stars.

tells us; and every portion of the face of that nearby planet can be studied in terms of its heat. The polar cap reflects less heat; the region near the equator more. And so sudden is the drop from the lighted portion to that in shadow that the Director concludes that the atmosphere on Mars is very thin. Those who are looking for life on Mars must contend with this scientific fact brought out by the most precise and exacting of measuring instruments, and not expect these careful scientific men, whose greatest talent is exactness, to speculate on what sort of life exists on Mars.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

The Bull Calf and Other Tales by A. B. Frost (Charles Scribner's Sons)
Carlo by A. B. Frost Doubleday Page & Co.

These are two new editions of illustrated stories, which were published in 1892, and 1912. They were so deliciously funny and were so popular that in recent years it has been impossible to obtain a copy for love or money, hence the reason for republishing them. There are people of course who do not know how animals feel about things. But these unfortunate persons have never seen A. B. Frost's hilarious interpretations of animal character. A calf, for instance, may show every sign of joy, mischief, dismay and delight in playing tricks on some foolish human. We know this because Mr. Frost has drawn one, that shows by every look and action that he has exactly these feelings. The sense of humor of a mule is prodigious, likewise his chagrin when his little jokes fail to work. Mr. Frost knows just how mules feel on such occasions and with a few clever strokes, has shown it to the rest of the world to enable people to share his own unholy joy. And what that man can't find in dogs! Carlo, for instance, in the book of that name, shows artful glee, though trying hard to conceal it, all the while he is playing his merry pranks, which upset the whole countryside, men and women, horses and chickens, flying in all directions, incidentally with their thoughts marked upon their faces plain as day. Mr. Frost can do all this because he is a genius of rare ability, who has made his own kind of caricature one of the fine arts. Back of it all is a thorough knowledge of human nature and an insight into life that supplies a thoughtful man with the materials for comic situations, which in these new editions send us into spasms of mirth just as surely as when these books were first published years ago.



A PORTRAIT OF A. B. FROST BY RICHARD MILLER IN THE GALLERY OF NOTED ARTISTS. MR. FROST NOW MAKES HIS HOME IN PASADENA.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Philadelphia, Feb. 26, 1912.

A. B. Frost, Esq.,
My Dear Sir:

This Academy counts itself very fortunate in being able to include in its 107th Annual Exhibition the admirable portrait of you painted by Mr. Richard E. Miller, which Mr. Miller has entered for the exhibition as being your property.

* * * * * * * *

We are very anxious to add to our Portrait Gallery good portraits of those who have made for themselves distinguished place in the history of American Art, and we would feel ourselves fortunate if this portrait of you might be added to our collection. I venture therefore to ask you if your feelings toward Philadelphia and toward this Academy, of which you are a distinguished alumnus, are such as to prompt you to present the portrait to us that it may be included in our Gallery of National Portraiture.

Very sincerely yours, J. E. D. TRASK.

* * * * * * * *

John E. Trask, Esq.
My dear Sir:

Your kind letter of the 26th of last month has remained sometime unanswered because my family and I also appreciate Mr. Miller's successful accomplishment and are loathe to part with it. However, to have my portrait hung in the Gallery of National Portraiture of the Pennsylvania Academy of Fine Arts is an honor I greatly appreciate, the more so on account of many old, pleasant associations both with the Academy and with my native city.

I realize also Mr. Miller's natural desire to have an example of his work on your walls and when I add to these the weight of your kindly personal expressions of appreciation, I find it easy to meet your wishes and to give to the Academy my portrait as you request.

Very sincerely yours, A. B. FROST.

The Constitution of The United States, by James M. Beck, LL.D. (George H. Doran Company)

An agreeable surprise awaits the layman preparing to read this book from a sense of duty. In the hands of many eminent men versed in the science of government, a book on that subject may be dry reading, but not as presented by Mr. Beck. He makes it what it really is, a vital affair linked by indissoluble bonds to human destiny. Every page of this impressive book is vibrant with matter supremely interesting to all citizens of the United States.

The volume had its origin in a series of lectures delivered by the author in the Hall of Gray's Inn, London, 1922, and again in 1923, at the invitation and under the auspices of the University of London and of Gray's Inn. These lectures met with such approval on being published that Mr. Beck re-wrote them, putting them into their present form.

A student for many years of the Constitution, Mr. Beck speaks with authority on its origin and functions. To this thorough knowledge and understanding he adds the ability to express himself in dignified and impressive prose, frequently illuminated with striking figures of speech. Nothing in the book is more forceful than his dramatic account of that momentous convention in 1787 at Philadelphia, where the chosen delegates convened for the purpose of framing a code of government for the new country so recently a member of the family of nations. As upon a stage, Mr. Beck presents the characters in this most significant act in the drama of History. They were men of the highest integrity, swayed by no motives of self interest, who first binding themselves to secrecy, proceeded, by no means with unanimity, to create a masterpiece of statecraft, as great a masterpiece indeed and as unconsciously evolved as were those achievements of art and architecture in the middle ages. Like the masterbuilders of the great cathedrals, they did their work by inspiration, with no idea of its importance to posterity. So admirably were these provisions adapted to conditions of which they could have no conception that they appear blind tools of a Providence foreseeing the marvelous age just then dawning. Mr. Beck points out that these delegates were all men of property, impressed with the need of a government able to protect the rights of property owners against the Bolsheviks of that day; for Mr. Beck in discussing their problems has an eye ever trained on those of our own time, ready to draw a parallel. The author states that the convention had such a reputation for protecting the wealthier classes, that had the country at the time had universal suffrage, the Constitution might never have been adopted, yet in subsequent years it has protected the rights of all classes alike.

In another remarkable chapter the author discusses the Supreme Court of the United States, which he calls the balance wheel of the Constitution. He compares this to a lighthouse, staunch and firm with the waves of public opinion sometimes gently lapping at its base, at others dashing madly over it with angry billows of foam. He pays high tribute to the character of its members and thinks the American people recognize its value too clearly to permit the threatened nullification of its powers, existing in the present political situation.

In the chapter on Foreign Relations, Mr. Beck presents judicially, with a broad and open mind, both sides of questions which have been the cause of heated controversy both here and in Europe; the Versailles Treaty and the resulting League of Nations. It is to be hoped that all who are interested in these matters will find this chapter of particular value, and having read it, we trust, will continue to study the whole book.

The Three Hostages, by John Buchan, (Houghton Mifflin Company)

Mr. Buchan has ideas, ingenuity and intelligence with unusual literary ability to match these qualities, thereby making "The Three Hostages" a delight for the discriminating reader. It is filled with startling mystery and adventure. One reads slowly and joyfully like an epicure at a feast, resolved to miss no detail of such an intellectual repast. The scene is England after the war and the plot concerns the kidnaping of a member from each of three important families. Simple enough, but in the series of adventures encountered by the hero who attempts to recover the victims, and the conception of a mastermind responsible for all this villainy, we have an evolution of plot and character seldom surpassed in past or modern fiction. After bringing the book to an apparently splendid finish, Mr. Buchan gets his second wind and in the closing chapters surpasses everything he has done before.

Hammer Marks, by Arthur Hougham (Houghton Mifflin Co.

Mr. Hougham, we are told is an English working man. endowed with artistic and literary talents. In a page of extremely well written autobiographical notes, sent out by his publishers, he calls himself a journeyman, leading a happy and contented life, which we are glad to learn, for the impression made by reading Hammer Marks is very much the reverse; since it deals with the struggles of a poor artist, at first for recognition and finally for the very sustenance of life itself. The slow starvation of genius in the London slums we willingly believe to be a frightful affair, but Mr. Hougham's tense description of it holds our eyes glued to the pages with horror, anxious as we are to stop reading. In fact he tells us he wrote this book with his emotions; we hope he will write his next one with his head instead of his heart.

Things I Know About Kings, Celebrities and Crooks, by William Le Queux

In writing reminiscences and personal memoirs. an author must necessarily use frequently the personal pronoun in all its forms; and it takes a clever man to do so, at the same time concealing any petty traits of character he may possess. Sorrowfully, we have to confess that while Mr. Le Quex has had wonderful opportunities, he has not produced a work of any significance, owing to the unskillful use of that fatal pronoun. The things he knows are often trivial or backstairs gossip, in which he is careful not to mention names. He never gets below the surface of life and we somehow have the impression that he feels he has been of tremendous importance in European affairs during the last twenty-five years. *Frederick Stokes, Publisher.*

CALIFORNIA'S OLD ADOBES—A CIVIC ASSET

By ELLEN LEECH

THE paucity of old adobes among Pasadena's possessions is due partially to her youth as she dates only from 1874, but primarily to the fact that the Mission of the district was located in San Gabriel and the early community naturally grew up around that. As a result Pasadena may lay claim to only two historic adobes, and those by proxy, Casa-Flores, really in South Pasadena, and the Old Mill, which while in the Oak Knoll section and quite near the Hotel Huntington is really in San Marino geographically, or according to the city map, which may or may not be the same thing.

El Molino Viejo, the old mill, was originally a part of the Mission of San Gabriel, the mill to which was sent the grain to be made into flour, but which since has been allowed practically to fall into ruin and decay. It has served various purposes since those early days of its usefulness, once being used by the hotel as a grill, where gay suppers were served, and was finally ignobly utilized as the office of a sub-division agency. As a part of the Huntington estate it is unfortunate it was not chosen as a memorial museum in which to house a few choice paintings and bits of early California art and artistry, or given to the Pasadena Music and Art Association for their work in the fostering of art.



Margaret Craig

"LA CASA VIEJA" IN SAN GABRIEL, REMODELED BY FREDERICK A. EASTMAN. ONE OF THE HISTORICAL ADOBES OF SOUTHERN CALIFORNIA.

Even San Gabriel with its heritage of Mission San Gabriel Archangel, founded in 1771, and later known as "The Pride of the Missions," scarcely seems to recognize the richness of her possessions, either the mission or the lovely old adobes in its vicinity. Indeed the city governors seem to have delegated to John Steven McGroarty the duty of preserving such traditions and keeping alive public interest in her part of the glory of ancient days through the Mission Play.

If beauty and romance may not be preserved for its own sake, then let's find a reason for doing it for the sake of the purse of the private citizen and coffers of the civic fathers. Charles Fletcher Lummis, historian of the Southland, and Frank Miller of the Riverside Inn, both clever and careful business men, have proven with accuracy the worth of the Missions to California, in actual dollars and cents, in the interest of the tourists, and with every year bringing in more visitors it grows more vitally necessary to have something to show them,—something connected with California's romantic history. Our whole continent is filled with natural beauty, every state is the recipient of Nature's bounty, but not everywhere may be found Adobe Missions or any man-built thing with so much human interest and with proof of human skill and endurance under difficulties as the Missions of California. If this value had not been perceived by practical business men it is doubtful if the fund for their restoration could have grown so rapidly.

We are probably the only people extant who make pilgrimages to foreign lands to see old churches and cathedrals, rave of the beauty of line, age-weathered walls, and then refuse to see either beauty or interest in the Missions of our own State. If just one of these old adobes was set down in Spain, with a gay young creature in bright garb posed in the doorway, we would pray heaven for the ability to perpetuate it on canvas, or rush madly into print with a prose poem to her beauty and its merits.

But only a scattered dozen would drive over to San Gabriel to see an old adobe recently restored by a young architect and housing the descendant of the family by whom it was built in 1776. It rarely occurs to us that people were living, working, praying and loving on this Coast when the Declaration of Independence was signed on the far Atlantic shore.

Santa Barbara long ago forged ahead of San Gabriel in the preservation of her points of interest; her Street in Spain is known everywhere and the Plans and Planting Committee, C. A. A., which is composed of architects and landscape men formed for the purpose of retaining the old and conforming the new to the early Spanish-California type of architecture, is in receipt of numerous communications asking for advice and suggestions from neighboring towns.



THE FLAGGED PATHWAY LEADING FROM EAST DE LA GUERRA STREET TO THE STUDIOS. THE LOVELY SHOPPING CENTER OF SANTA BARBARA.



CASA FLORES, PASADENA'S NEAREST ADOBE. REMODELED BY CARLETON WINSLOW, ARCHITECT.



THE COURT OF EL PASEO, ENTERED THROUGH PASEO DE LAS FLORES, SHOWING THE STAIRWAY TO THE UPPER STUDIOS, SANTA BARBARA.



Margaret Craig

THE SUN-FLECKED LAWN, AND VINE-HUNG ENTRANCES DOUBLE THE CHARM OF ANOTHER ADOBE, THE PRIDE OF SAN GABRIEL.

Every Santa Barbaran will admit that a beauty-saving project pays, and will take much pride in leading you through Paseo de las Flores, which is the entrance from State street into the court of the group of buildings,—known variously as the Street in Spain, El Paseo, and the de la Guerra Studios,—which is surrounded upstairs and down by studios. used by artists either of the brush or the needle and loom, as fabrics are woven here as well as pictures painted. Other entrances and exits are provided, two to East de la Guerra street, one to Anacapa and one to East Canon Perdido, the latter leading directly to the Lobero theater, the new home of the Community Players.

Various sections of our busy, rushing, money-mad new world could show traces of early romance if anyone took the time to ferret it out, but only a few localities really do provide points of genuine historical interest, but those few are tenacious in their hold on their possessions. Every New Englander can tell you the history of Bunker Hill, if as an American you don't already know it, there Plymouth Rock is more important to them than the highest peak of the Sierra Madre range, while Faneuil Hall and Lexington are sacred, and they seem to believe that the great Liberty Bell rang only for the benefit of their forefathers.

On this coast we have equally early history, just as romantic and quite as American, but which we are making scant effort to preserve.



BERTRAM D. HANCOCK, SON OF MR. AND MRS. G. ALLAN HANCOCK OF LOS ANGELES, "BOBBIE" OF "MARY, THE THIRD."



Margaret Craig

THE CONTINENT CAN SCARCELY BOAST A WALL MORE BEAUTIFULLY WEATHER-PAINTED THAN THIS OF SAN GABRIEL ARCHANGEL.



LOIS AUSTIN, DAUGHTER OF MR. AND MRS. LLOYD B. AUSTIN OF PASADENA IN THE TITLE ROLE OF "MARY, THE THIRD."

COMMUNITY PLAYERS

THE first two productions of the eighth season of the Pasadena Community Players gave us a glimpse of the life of a hundred years ago,—more or less caricatured in "Fashion" it is true,—but with a genuine reproduction of the stage manners of that day, and then in startling contrast the most modern of modern flappers, who, as "Mary The Third," demanded above all things that something be done, "get action" being her sincere demand.

It is a soulful thought to the Players and to the Community as a whole that things are not lagging, we are getting action, and the new Playhouse is rising fast,—the contract calls for completion by April 1, 1925, and in the meantime the organization is going right ahead in the old theater that has served them since the beginning.

When Professor George Pierce Baker of Harvard, (where he conducts the famous 47 Workshop Course in Playwriting), was in Pasadena during the past summer, he predicted great development along dramatic lines in this locality. It followed a careful review of the achievements of the Pasadena Community Players during the past seven years, their new building project now under way and the activities of Pasadena Center of the Drama League.

After studying the plans for the Community Playhouse, Professor Baker did not hesitate to pronounce them the most complete and comprehensive that he had ever seen. From their scope, he said it was easy to recognize that they were the mature results of workers in the theatre who knew what they were about, rather than a group of well-meaning smatterers who hadn't any very definite notions about their field.

It will be a gala occasion next April, when the new Community Playhouse here is opened. Already, newspapers in various parts of the country are beginning to publish editorials praising the people of Pasadena for their civic enterprise, in providing the money to erect such a building. But better than the building and the money is the unflagging enthusiasm of those who do the actual work of the Pasadena Community Playhouse and do it on a genuinely amateur basis—for the love of it. Here is another expression of the genius of Pasadena and the good reason for Professor Baker's prophecy that another generation may see a notable dramatic development in this vicinity.



A SKETCH OF THE INTERIOR OF THE NEW HOME OF THE PASADENA COMMUNITY PLAYERS TO BE COMPLETED IN APRIL.

The Community Playhouse belongs to all the people. It will be theirs to use and to enjoy in perpetuity. Each and everyone is a potential player. Already the example of the Community Playhouse Association has been a good one in Pasadena. More community spirit has been developed here in seven years than ever before; and it is not unreasonable to claim some credit for this to the unselfish pioneering along community lines of the Community Playhouse Association.

Several thousand people have had a hand in it. Right now, the organization is most fortunate in its leadership as it has been ever since the beginning. Capt. Paul Perigord has successfully presided over the Governing Board for the past two years. Its other members are Mrs. Robert A. Millikan, vice president, J. C. Sloane, secretary, Guy R. McComb, treasurer, Miss Eleanor M. Bissell, Clinton C. Clarke, Mrs. Philip Schuyler Doane, Mrs. George E. Hale, James W. Morin, George A. Mortimer and Mrs. Frank H. Sellers.

H. O. STECHHAN.

SOUTHLAND

The Soul of a City

ONE of the most interesting diversions we find on this Pacific coast is the planning and building of cities and towns on level plain, on sloping mesa or on softly rolling, sightly hills. To see the open plain become a thriving city full of modern, comfortable life for every kind of worker is an encourager of faith in human progress; for each new town discards the slums and mistakes of older cities and builds for beauty to the extent that it knows what beauty is.

But fascinating as it is to plan a perfect picture as the people build, it is even more interesting to see the old material ideas fall away and the soul emerge in a city that has already matured in physical growth.

Pasadena, for instance, is only fifty years old in this year of 1924. The city has spread in beautiful residence sections over hill and dale, over mesa and arroyo and now her heart is being converted and she will forget the old time race for things material and settle down to cultivate her soul. Potent in this process are factors represented in this Jubilee Year Number. The homes and gardens, the handsome administrative center whose plans are presented in new form by the native California architects, Bakewell and Brown; the beautiful public library by Myron Hunt, a citizen of Pasadena, who has ever given of his best to his chosen town and whose best is the best to be obtained anywhere. Centering the thought of the active citizens will be the new auditorium designed by an association of architects, Cyril Bennett, who is familiar with the wants of Pasadena from long residence; Fitch Haskell, who comes to us from Boston and the Beaux Arts of Paris and is giving of his knowledge and standards in nightly service at the Atelier of the Los Angeles Architectural Club, and Edwin Bergstrom, who for years has been to Architecture on this coast the very evangel of the American Institute of Architecture and whose tireless work for civic rightness has placed his name at the top of the list of our splendid array of California professional men.

Truly Pasadena may find her soul in suitable surroundings, in beauty and in truth.

The Scientist and Politics

WE have in these pages frequently pleaded for a larger participation of our State in the formulation of constructive, sane and far-seeing foreign policies; not policies based upon prejudices, misrepresentations or various species of selfishness, but policies which are the fruit of accurate knowledge, thorough investigation and high purpose. The need is evident to all. How are we to meet it?

In a democracy policies, either domestic or foreign, have little chance of success unless they reflect the sentiment of the ranks of the electorate. It is the electorate upon which we must act, therefore, in order to obtain a stable and consistent support for our foreign policies. The masses of the people must be instructed by conscientious, disinterested and fearless leaders who will bring them constructive messages dictated by world experience and founded upon an adequate survey and sound interpretation of facts. Such leaders are, for the present, our direst need. They should be men of intelligence, of vision and of lofty principles. But they must also possess that something which we call prestige or authority and which gives one's utterances the weight that inspires respect and carries conviction.

There is one in our midst, who, since his coming to California, has been qualifying rapidly for such leadership, Doctor Robert Millikan, head of the California Institute of Technology. A scientist of rare distinction, whose talent and achievements have been brilliantly recognized by American and European learned bodies, recipient of the Nobel prize, he approaches the study of world problems with that accurately trained mind, that precision of method, that judicious and dispassionate attitude which are the indispensable requisites of success in the physical sciences. An intellectual equipment of such excellence associated with a moral integrity of the highest order entitles Doctor Millikan to an attentive hearing when he shares with us the conclusions which he has reached during several months of observation and study in Europe.

Doctor Millikan's most forceful plea in his recent addresses is for the adoption of more rational standards of behavior in national politics and in international relations. Our political life should come more and more under the control of Reason and free itself from the influence of these emotional by-products, traditional hatred, temperamental dislikes, racial, political and religious prejudices which distort our vision and vitiate our opinion of the world about us.

Illustrations of this lack of the critical spirit in the determination and appreciation of real national and international values he finds in the short-sighted policy of Ireland, trying to enforce upon her citizens the study of a dead language, Gaelic, in the hopeless attempt to revive a culture the vital elements of which have been already assimilated by later civilizations. Such an attempt, doomed to failure, seems little else than a dissipation of energy, a cause of dissension and of conflict at a time when all the physical and mental resources of the people are so greatly needed to make their adventure in Irish nationalism a success.

Similar striking examples of the lack of discernment of living forces and genuine values in the field of domestic and foreign relations, Doctor Millikan found also in the deplorable policies of the Flemish element in Belgium, of the Greeks and of the Turks in their respective spheres.

We are, no doubt, willing enough to concede the blunders of European nations, lately victims of an epidemic of intense nationalism. But some may confess a little amazement when they hear Doctor Millikan place us Americans in the same category of transgressors. Startled though we may be, at first, his arraignment is so well established and so forcibly presented that he soon draws from his hearers the admission of their guilt. We have evidently failed to approach the major problems bound up with the maintenance and progress of civilization with that dispassionate, unbiased spirit which alone permits correct vision, reliable judgment and rational decisions. In a word, our attitude as represented by the politically active section of our people, as illustrated by most of our official utterances has been such as to discredit us before the world, and to make of us, temporarily at least, a destructive force in an age eager for co-operation and fellowship.

The indictment which Doctor Millikan substantiates with overwhelming evidence is severe but most of us will grant fully deserved. The charges which it embodies are not directed against any political party; they are brought against our method of handling international problems, a method which sacrifices both truth and efficiency to expediency and prejudice, a method which substitutes emotional vagaries for rational processes.

The message of Doctor Millikan is worth hearing; it is the frank statement of a leader in thought and in action. It should stimulate our thinking and move us to quick decision. There is little time to lose, for nothing less than the preservation of modern civilization is at stake. The price we must pay for that preservation is the admission of Reason, as the controlling factor in the deliberations of our national and international assemblies.

Doctor Millikan feels that a more rational method, drawing its inspiration from that which has proven so fertile in the sciences, will inevitably lead us to reconsider our attitude toward the international organizations born of the peace settlement, and particularly towards the League of Nations. He believes that there is room for but one League. The present League is far from being perfect, but it has an unquestioned advantage in its favor. It exists. Moreover, it functions tolerably well; it has the endorsement of fifty-five nations; it is an agency of unlimited potential influence. Future developments in world relations will soon force us into it any way; why not join it now deliberately, fully aware of our sacrifices and of our gains, but confident

OPINION

that the gains will far outweigh the sacrifices.

Whether we follow Doctor Millikan or not to what seems a perfectly logical conclusion, we cannot fail to agree with him in his spirited appeal for a more scientific method in the treatment of our political problems. Painlevé, a foremost mathematician, President of the French Chamber of Deputies, has lately given France a government which has won back for his country the admiration and gratitude of the world, because of its practical, broad-minded and conciliatory policy. American politics might derive like benefits from more frequent contacts with men of science.

PAUL PERIGORD.

Armistice Day

WE should never cease to cultivate in ourselves and to foster in our fellows the habit of clear and vigorous thinking. To think clearly is indispensable for the proper ordering of our individual life, for the successful conduct of our national life. It may prove, however, too ambitious a goal for the majority to have Reason control the formulation and growth of all their opinions, political, religious and social. But when it comes to the outstanding events of our country's history there is little excuse for our failure to arrive at some definite conviction concerning their importance and their character. It is then that we must insist on clear and vigorous thinking on the part of our people, in order to create that moral unanimity of opinion concerning fundamentals which is necessary in the building up of a well knitted and spiritually homogenous nation.

With the return of one of our great anniversaries, Armistice Day, we are reminded that this nation, after protracted deliberation and months of heroic forbearance, entered whole heartedly into the greatest war of all ages. That war, through the weight of our physical power and the ardor of our enthusiasm, was brought to a victorious close. We then rejoiced sincerely, convinced as we were that we had once more enlarged the domain of democratic institutions and safeguarded with our independence our national dignity and self respect.

Our sentiment was fundamentally correct. Nothing has been discovered since, nothing has taken place that could alter our feeling of pride and satisfaction for the part we played in that tragic readjustment of the world's ethical and political values. We may, therefore, still rejoice on Armistice Day and justly so. We may renew our confidence in the strength of our sons and our faith in the vitality of our traditional ideals of justice and fair play.

Lately, however, as it generally happens after every great crisis in human history, a reaction, a revulsion of opinion has taken place. We have heard critics who have insidiously questioned the righteousness of the Allied cause, propagandists who have eloquently depicted the innocence and good faith of the rulers of Germany, pacifists who have severely rebuked us for our warlike spirit. Not a few who lack the intellectual capacity to arrive at personal convictions or the moral strength firmly to stand by them, even when the facts upon which they rest have been established beyond all reasonable doubt, now carefully refrain from any patriotic enthusiasm or have grown timid and apologetic in their manifestations of joy over the victory of our arms.

Others go still further. They express bitter regret or confess real shame that we were ever led into the war. A few weeks ago, a lady rose up in a large gathering in Los Angeles and declared with great depth of feeling that she would never forgive herself for the enthusiasm she had shown at our entrance in the World War or for the support she had innocently given to the undertaking. It is in the same spirit, born of superficial thinking, that a prominent club woman of southern California recently attacked and ridiculed our policy of preparedness and manifested a keen eagerness to see the Germans freed from the major responsibility of precipitating the war!

For the benefit of these deluded apostles of peace and good will and of others similarly minded, we can not repeat too often that the war was not of our choosing; that we went into it, and that none too soon, merely to discharge a sacred and unavoidable obligation; and that the capitulation of the German war lords in November, 1918, will remain one of the most momentous dates in modern history. It is indeed unfortunate that so heavy a price had to be paid for the removal of a growing menace to free institutions and to the young nations struggling for self-expression and self-government. But even the losses of the war were principally material, while its gains were primarily spiritual and, therefore, enormous though the losses were, they will be gradually overshadowed by gain.

Millions of men were sacrificed, invaluable historic treasures were destroyed, the accumulated capital of several decades of energy, labor and thrift were thrown to the winds and nothing perhaps was accomplished which, had men been wiser, could not have been brought about through peaceful methods. But men lacked that wisdom; they lacked that vision. A catastrophe of unusual magnitude seemingly was necessary to impress upon us the evident lessons of twenty centuries of history. The war has now taught, let us hope, a majority of mankind proper respect for the forces of nationalism, democracy and internationalism. If these forces can, at last, be properly and efficiently co-ordinated, the wreckage of the war will be repaired in no time. Out of the appalling destruction has already arisen the will to peace and has come the realization that all the longings and aspirations of our race toward a lasting peace will be sterile unless an international organization including all the nations and animated with a true international mind becomes a reality.

To the creation of that indispensable international mind the celebration of Armistice Day may well serve. This sacred anniversary is not intended to perpetuate a state of hostility, a feeling of hatred and resentment. Its primary purpose, on the contrary, is to emphasize the lessons which clear thinkers, unbiased historians, farsighted citizens have drawn from the last war. These lessons are the futility for any nation to oppose even with what seems to be overwhelming physical power, the spiritual forces which historical evolution reveals to us as the moulders of the future of mankind: forces of individualism, democracy, nationalism, and internationalism and the importance for the masses to understand the responsibility they assume in recklessly surrendering their fate to rulers who promise them power, glory and conquest but ultimately bring upon them the heavy hand of justice and the crushing burdens of defeat.

The clear headed, informed and vigorous American citizen feels no need for apology to anyone for the participation of his country in the last war; he values the lessons which were thereby taught the world; he knows the rewards that have already come and the compensations which will inevitably follow. He unblushingly rejoices on Armistice Day but, may we say, that merely rejoicing is not enough—he must learn to make the occasion one replete with noble meaning and fruitful inspiration. PAUL PERIGORD.

The Psychology of Resting

THE new science of the mind can teach us the art of resting. There is a close connection between the sub-conscious mind and the sympathetic nervous system. The three links in the vital chain are mind energy, nerve energy and muscular energy. In seeking to counteract the tendency of this rushing age toward premature physical collapse, the first requisite is a restful mind. To anyone willing to learn the art of resting we would say: Sit in a reclining chair with the body stretched out in a comfortable position and the feet up. Give yourself firmly the repeated suggestion: "I am relaxing. All the muscles of my body are growing limp. My mind is resting." Then bring your religion into action. Rest in the Lord. Claim the promise of perfect peace made to those who stay their mind upon their God.

Only by combining the help of both psychology and religion can we hope to offset the killing pace of this rushing age.

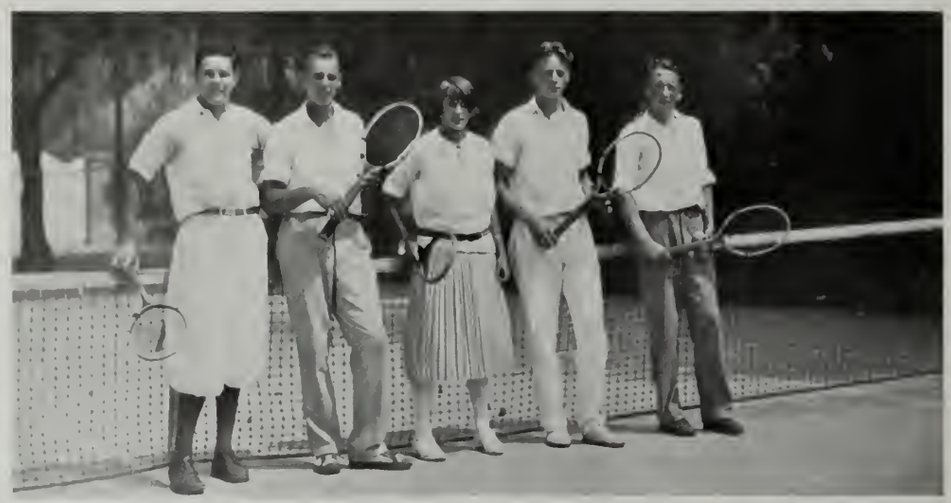
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TOWN AND COUNTRY CLUBS AND FUNCTIONS



Albert Hiller

PASADENA BOASTS OF TEN MUNICIPAL PARKS, OF WHICH BROOKSIDE, IN THE ARROYO SECO, IS THE LARGEST, CONTAINING 700 ACRES. IT PROVIDES OPEN-AIR PLUNGES, TENNIS COURTS, PLAYGROUNDS FOR CHILDREN, SHELTERED PICNIC SPOTS FOR FAMILIES, AND AN OUT-DOOR THEATER. OAK GROVE PARK IS NEXT IN SIZE WITH 500 ACRES, THEN CENTRAL PARK, LIBRARY PARK, LA PINTORESCA, WASHINGTON PARK, McDONALD PARK, LOWER ARROYO, DEFENDER'S PARKWAY, AND TOURNAMENT PARK, THE LATTER DEVOTED TO FOSTERING ATHLETIC SPORTS.



Albert Hiller

THE VALLEY HUNT CLUB IS THE OLDEST SOCIAL CLUB OF PASADENA AND REMAINS PRIMARILY DISTINCTIVE IN EVERY WAY, ORGANIZED AS A HUNT AND RIDING CLUB IT RETAINS THE NAME THOUGH THE MAJORITY OF THE RIDING MEMBERS ARE ALSO AFFILIATED WITH OTHER RIDING CLUBS. IT HOLDS A PLACE OF ITS OWN, PARTICULARLY IN THE LIFE OF THE JUNIOR MEMBERS, WHOSE ENJOYMENT OF THE PLUNGE AND TENNIS COURTS IS ALWAYS EVIDENT.

MISS KATHRYN WRIGHT, ONE OF THE BEST KNOWN GOLFERS OF SOUTHERN CALIFORNIA, IS PARTIAL TO THE ANNANDALE COURSE, WHICH IS EASILY ACCESSIBLE TO PASADENA BY WAY OF THE COLORADO STREET BRIDGE.





Albert Hiller.

THE PLUNGE AT FLINTRIDGE IS THE MOTIF FOR MANY DELIGHTFUL SOCIAL AFFAIRS DURING THE SUMMER, WHEN LUNCHEONS AND TEAS BEGIN OR END WITH A REFRESHING DIP INTO THE COOL, GREEN DEPTHS.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



Albert Hiller

FLINTRIDGE GOLF COURSE INCLUDES MANY ACRES, IS SCENICALLY BEAUTIFUL, AND OF SPECIAL INTEREST TO THE GOLFER BECAUSE OF ITS VARIED HAZARDS. THE CLUB HOUSE IS ARCHITECTURALLY DELIGHTFUL, BUILT BY MYRON HUNT, IT CONFORMS IN EVERY DETAIL TO THE SPANISH-CALIFORNIA TYPE.

MISS MARCORETA HELLMAN OFTEN SEEN ON THE TRAILS OF THE FLINTRIDGE RIDING CLUB, RODE HER ROYAL FLASH AT POMONA SHOW.





Albert Hiller

JACK ELIOT AND CRAIG MACKERRAS, WHO TIED FOR THE SWIMMING AND DIVING CHAMPIONSHIP, DURING THE WATER CARNIVAL AT THE VALLEY HUNT CLUB IN AUGUST. THE CONTESTANTS TIED IN SWIMMING, DIVING, AND FORM FOR THE CUP OFFERED BY TOD FORD, SO RUFUS SPAULDING BOUGHT A SECOND CUP, THAT EACH BOY MIGHT HAVE FULL REWARD FOR HIS PROWESS. THIS IS THE THIRD CHAMPIONSHIP ACCREDITED CRAIG. HE HAS TWO CUPS AND A MEDAL



Albert Hiller

GROUPS OF YOUNG PEOPLE ARE ALWAYS TO BE FOUND ON THE TENNIS COURTS OF THE VALLEY HUNT CLUB, WHICH IS SO PRIMARILY A PART OF THE HOME LIFE OF THE MEMBERS.

THE PLUNGE AT THE PASADENA HIGH SCHOOL IS A VERY VITAL PART OF THIS WONDERFUL INSTITUTION, ONE OF THE BEST SCHOOLS IN THE STATE, AND IS OPEN DURING THE SUMMER TO RESIDENTS OF PASADENA AS WELL AS STUDENTS OF THE SCHOOL.



Albert Hiller

IN THIS PLUNGE, AS WELL AS AT BROOKSIDE, MR. CECIL F. MARTIN, DIRECTOR OF THE PLAYGROUND COMMUNITY SERVICE, HAS DEVELOPED A LAND DRILL AS A MEANS OF TEACHING WATER FIRST AID WHICH HAS BEEN INTRODUCED INTO THE PHYSICAL EDUCATION PROGRAM OF THE PUBLIC SCHOOLS OF PASADENA.



EXCITING JOCKEY RACES AT VENTURA WERE ALSO THE MAIN ATTRACTION AT POMONA, OCTOBER 14-19, 1924. THE AUTOMOBILES TOOK HUNDREDS OF DEVOTEES TO SEE THAT THE HORSE HAS COME BACK TO HIS OWN.

MARCO H. HELLMAN'S HORSES AT THE HORSE SHOWS



KING REX, RIBBON WINNING NOVICE AT POMONA OWNED BY HERMAN W. HELLMAN. TOM MASON UP.

AT the Los Angeles County Fair Night Horse Show at Pomona, October 14-18, 1924, the following officers were in charge:

Chas. P. Curran.....President
C. B. Afflerbaugh.....Vice-Pres. and Mgr.
Fred Whyte.....Second Vice-President
Geo. W. Cobb.....Secretary
B. Chaffey Shepherd.....Treasurer
Jos. Allard and Allen Mitchell.....Attorneys

Directors

W. A. Kennedy — Chas. P. Curran
P. F. Cogswell — Fred Whyte
Robt. A. Condee — B. Chaffey Shepherd
C. B. Afflerbaugh

Executive Committee

W. A. Kennedy — C. B. Afflerbaugh
Chas. P. Curran
Elmer A. Green
Secretary Southern California Riding and Driving Club

Official Veterinarian

Dr. Hal Simpson

Manager

C. B. Afflerbaugh

Judges

R. E. Goddard, of Harrodsburg, Kentucky, was judge of all classes with the exception of the Western classes.

Marco H. Hellman, of Los Angeles, kindly consented to judge the Western classes. Mr. Hellman's fine stable of Western horses was present at the show for exhibition only, and did not enter in competition for prizes.

C. B. Afflerbaugh
Manager Night Horse Show

Lynwood, Prize Jumper Belonging to Marco Hellman, Wins With Miss Leon Wade Up.



Keystone Photographic Service

MANY OF MARCO H. HELLMAN'S HORSES WERE WINNERS IN CALIFORNIA EVENTS AT THE VENTURA COUNTY FAIR WHERE NATIVE HORSES WERE CONSPICUOUS.



SERINO, WINNER OF SILVER TROPHY FOR MARCO HELLMAN, ENTERS THE LOS ANGELES COUNTY HORSE SHOW IN CALIFORNIA STOCK HORSE CLASS. MISS LENORE WADE HOLDING THE CUP.



CEDAR BROOK, OWNED BY MARCO HELLMAN, AT THE VENTURA COUNTY FAIR.

HIGH QUALITY HORSES SHOWN BY THEIR OWNERS

THE Horse Show held this year under the auspices of the Los Angeles County Fair at Pomona was a great success. The quality of the horses shown was far above that of former years and after the first night the grandstand was well filled. If the grandstands of our western shows are not as enthusiastic as those of the East, it is not due to lack of interest in the horses or lack of sympathy with the judging, but we feel sure that it is due to the fact that very few amateurs show. We would all like to see more amateur owners showing their own horses as it greatly increases the interest. The quality of the horse has improved so much in the last few years in the West that the owners of fine animals are eager to win. A ribbon won is a real honor, and they doubtless feel that a groom or trainer can show to better advantage than they can. In some cases this is true, but it does detract from our shows.

Miss Cecilia DeMille, Miss Josephine Thomas, Miss Callaghan, Mrs. W. P. Roth, Mrs. Anderson, and Miss Marcoreta Hellman, Mr. Sandusky and Herman Wallace Hellman are among those who give us great pleasure by showing their mounts and prove to us that amateurs can show with distinction and skill.

Mr. Marco Hellman has three fine ribbon winners in his stock horses—Serino, Arab and Cedar Brook, ably shown by Fernando Michel and his father, both Spaniards of the old school. Miss Marcoreta Hellman rode her Royal Flash to win at Pomona. This pony has fine quality and beautiful action and was very well shown by Miss Hellman, who also owns two splendid harness ponies, Glenavon Torch and Love Spark, winners at Ventura. Herman Wallace Hellman's gray gelding, Belfast, won too in novice classes at Ventura. Easter Star, Marco Hellman's 5-gaited gelding, has an enviable record and is an illustration of the high quality of horse now shown here.



THE SOUTHERN CALIFORNIA RIDING AND DRIVING CLUB

By ELMER A. GREEN, *Secretary*

THE Southern California Riding and Driving Club had its inception in February 1922, at which time a group of prominent men in Los Angeles, all horse enthusiasts, gathered around a luncheon table and formulated tentative plans for a horse show to be held in the spring of that year. The ideas were somewhat vague, the plans modest. The main thought, however gathered momentum remarkably and by May the enterprise had assumed the astonishing proportions indicated by the completion, on the grounds of the Ambassador Hotel, of an arena 225 feet in length and 100 feet wide, flanked on each side by permanent stands holding more than two thousand spectators. In addition a row of boxes immediately about the ring itself held half as many more. There was no roof and tent coverings were erected against rain and sun. One hundred and fifty horses were entered by sixty-five exhibitors competing for $9000 in prizes, and the four-day show was a pronounced success, if not financially at least in awakening Los Angeles to the amazing number and quality of fine horses within its limits.

In preparation for the second show, held in April, 1923, such was the faith of those directing the destinies of the organization that, at great expense, they had constructed a trussed roof of permanent character to cover entirely the arena, boxes, and grand stands. A second tier of boxes was also installed. To further the general objectives it was deemed wise to incorporate and the Southern California Horse Show Association, as it had been known, became the Southern California Riding and Driving Club. Twelve thousand dollars in prizes were offered, the attendance was much better; and although the number of entries remained about the same it was noticed that exhibitors were attracted from farther and more diverse points. Five days were devoted to this show.

The third annual event was held throughout the week beginning February 25, 1923. The tragic death of Mr. T. T. Strain, of Portland, Ore., just one week prior to the second exhibition deprived the association of the manager who had ably handled the first two shows. Last November the directors engaged Mr. W. S. Blitz, of New York City, with many years of experience as manager of nearly a score of horse shows on the Atlantic coast, to serve as manager. By this time such prestige had been gained by the Los Angeles Horse Show that $17,000 were offered as premiums; the entries taxed the capacity of the show ring, numbering 246 splendid animals owned by 111 exhibitors; and the public attendance was both generous and enthusiastic.

The fourth exhibition is scheduled for the week of February 16, 1925. Mr. Blitz will again be manager. That it will be truly national in scope is evidenced by the expected attendance of several exhibitors from New York and vicinity who have already expressed their intention of participating. As in other years entries will come from San Francisco, Portland, Seattle, Denver, Kansas City, Chicago, and elsewhere. Still further improvements to the physical plant are now being made.

Although the club is incorporated to function as a club in the customary sense, the directors have considered it their duty, for the present, to permit the club features to remain in abeyance and to devote all their energies to reviving public interest in the horse through the medium of these annual shows of the highest grade. As this interest finds expression in increasing numbers of horse owners, in the possession of better bred animals, in the construction of bridle paths, and in all kindred matters, the club will become a natural outgrowth of all these activities and will of right possess, what it already exercises, the leadership of all equine activities in the southwest. It holds membership in the American Association of Horse Shows, Inc.

The directors and officers of the club, upon whom have devolved the manifold responsibilities of guidance and financial support of this truly splendid enterprise, the civic value of which is not its least justification, are as follows. A number of well known Pasadena names will be noted.

Easter Star
Sire: Bourbon Star
Dam: Queen Starbright

In 1922 won championship in 5-gaited class at Madison Square Garden, won $10,000 world's championship at Louisville, Ky.; won $1000 stake at Springfield, Ill.; won $1000 stake at St. Louis; won championship at Brockton, Mass.; won championship at Springfield, Mass. In 1923 defeated Mass of Gold in the gelding 5-gaited class at Louisville. In 1924 won $1000 stake at Ventura, defeating Sinbad; won $1000 stake at Pomona.



Easter Star at Pomona, Trophy horse from Marco Hellman's stables, a favorite at the Ventura Horse Show. Roy Davis up.

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NOTES OF ARCHITECTS' MEETINGS AND AFFAIRS

WHO better can teach architecture than the architects themselves? This question, and similar ones, are being asked and answered in the various branches of educational institutions. A general tendency is found in colleges and universities to cultivate the influence of those men who have actually accomplished results in the particular field or profession under consideration. A broader policy is being adopted which emphasizes a closer contact with practical working conditions and with men of affairs. In two important Schools of Architecture already, namely, Harvard University, and the Massachusetts Institute of Technology, practicing architects have been appointed on the advisory and teaching staffs of the schools with a notable improvement in prestige and attainment.

The Allied Architects Association of Los Angeles, with a sincere determination to advance the art of architecture, have always felt that the architectural training in southern California could be materially helped if the practicing architects were given an opportunity to guide the instruction of the students. Unquestionably, the students would be benefited and a continuity in policy would be perpetuated.

A request from the University of Southern California for assistance in its Architectural Department has given the Allied Architects Association of Los Angeles an opportunity to carry out these principles; through an Advisory Board of the Association, consisting of President Edwin Bergstrom and members, D. J. Witmer, Sumner M. Spaulding, W. Templeton Johnson and Winsor Soule, it has been possible to review the conditions of education in the Department of the University and make recommendations. The most important of these has been the putting into practice of a program whereby the members of the Association, all of whom are members of The American Institute of Architects, are overseeing the courses in design of the older students of the Architectural Department Once a month, or oftener, a design problem is made out by one of the members, is presented to the students with explanation and advice and the architect, or patron, as he is sometimes called, visits occasionally the students as they work, criticising and helping in the solution of this problem. Usually the architect chooses as his subject the type of building most familiar to him, and, frequently, similar to one of his recent achievements. Thus the spirit of actual working conditions is inculcated in the younger mind. In this way the students have a personal contact with those men whom they hope to emulate. Still further in this new arrangement with the Architectural Department, the students of the senior class are actually doing their drafting work in the courses of design in rooms adjacent to the Drafting Rooms of the Association. The frequent contact with draftsmen and architects is a stimulation to the younger men and they have a forecast of their future professional work.

These architectural students, who will some day be the architects of this community, are fast becoming a part of the co-operative principle of the Association. They are beginning to appreciate the force of combining the talents of many men working for the betterment of art and architecture.—H. S. N.

SOUTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS COMMENTS ON OCTOBER MEETING

THE group of fifty architects who gathered at the Hollywood Elite Cafe, spent an evening full of inspiration to followers of the greatest of the crafts. The present Chapter administration is setting a high standard for future incumbents. Meanwhile the rank and file are enjoying an intellectual prosperity which is sweet indeed. The meeting was opened by an appeal for helpers on the Community Chest drive. Time and energy could be devoted to no worthier cause than this.

The office of Allison and Allison was responsible for the program of the evening. The first speaker, Mr. John Vawter, was introduced with a graceful tribute, by Mr. David Allison. Concrete was the subject of Mr. Vawter's talk. When it was announced there were several faces with rather dubious expressions upon them. Those among us who are more interested in composition or arabesques settled down for a pleasant evening's nap, but we were the ones who didn't know Mr. Vawter. The first part of his talk dealt more particularly with the possibilities of improving structural design of concrete by utilizing certain theories of statics which have been highly developed by the Germans. Mr. Vawter gave an interesting definition of the Gothic system of construction. He said, "Gothic is that system of construction where all tension is eliminated." From the purely structural phases of concrete design he soon lead his talk into a discussion of various methods of surface treatment of concrete. One interesting method, with which he has been experimenting, seems to have great possibilities. He proposed that any surface treatment in concrete could easily be modeled in some plastic material upon the boards of the form as they lay in place upon the ground. The form could then be raised into place, the concrete poured in, and after setting, the plastic material dug out leaving the modeled surface. Another method of treatment upon which he dealt at some length was by modeling directly in the unset concrete. He mentioned that several Mexican workmen in San Diego had become quite skilful at this type of work. The talk ended with a plea for greater encouragement of craftsmen. Architects have, to the detriment of their own work, generally neglected to help and encourage craftsmen. When an architect finds a workman in any of the allied crafts who performs his task with great excellence he is carefully retained on the "Approved List" but how many of us take the trouble to encourage such a man to improve his knowledge by study? How many of us invite such a man in to use our libraries? No wonder the brick layer drops his trowel at the toot of the whistle and rushes for the ladder when all he knows of the building is the straight line of wall in front of him.

Next was introduced Mr. E. H. Furman, who conducted the group to his charming print room on Sycamore Avenue, just back of the Garden Court Apartment. Mr. Furman had hung a most beautiful collection from his thousands of etchings; and many of us will return again and again to study them more at leisure.

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State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of April, 1924.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

THOMAS FRANKLIN POWER
ARCHITECT
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MEN WHO BUILD FOR THE FUTURE

By HAZEL BOYER

MEN who push railways into an unpopulated realm are the fathers of its development. Such leaders of the way of civilization have won the right by their own high aspirations. Their vision concerns itself with so much beyond their own rails that their ultimate compensation is but an automatic reaction from great humanitarian work.

Such a man is Mr. W. E. Hodges, Vice-President of the Santa Fe Railway which so long ago extended its helping arm down the California Coast to San Diego. Admirable appreciation for this miraculous country, its romantic history, its glorious beauty and its unfathomable promise, led the Santa Fe officials to purchase one of the old Spanish grants of land some dozen years ago. It is an acreage that extends over many rolling hills and a broad valley through which flows the San Dieguito River. The location is just right to make it a suburban relative to the city of San Diego when she has grown to the bounded space allotted to her.

Well do these men know that the basis of all wealth is land. They named their grant "Rancho Santa Fe". It is just far enough from the ocean to glimpse the blue water at Del Mar from the highest knolls.

Their first enterprise on this place was to plant eucalyptus trees for making cross-ties. Over many acres grew these beautiful trees which respond so quickly to cultivation. But it was found that some other material was more practical for ties. 'Tis said that one day Mr. Hodges drove out to the ranch and found the men ready to cut down these trees that were not to serve the purpose of their planting. He stopped the first ax from falling and preserved the groves that now, grown taller, fringe the tops of rolling hills and line the winding driveways that lead into this mountain-bordered valley.

While Mr. Hodges and his associates realized the riches of possibility lying there, they were inspired to make of this old grant a sort of monument to the old Padres whose sandled feet beat the trail that led through that valley from Mission to Mission and to the daring temperamental conquistadores whose swords fought for the homes they had built on this land that had been granted to them by the King of Spain. To perpetuate the charm of the days of those courageous men who lent so much color and sentiment to the history they made for California while the land was being given a chance to produce and homes were being builded for people who choose to live close to the pulsating heart of the intimate mountains. A vision interwoven with woof of the aesthetic and warp of the practical fabricated a community ideal,—a model to inspire all of rural California.

One might call that a very fine dream, but to consummate it, two elements of necessity confronted these officials who never find themselves discouraged with a new difficulty. First of all there must be water, plenty of water. Every one should see the blessed solution of that problem,—a great blue lake of priceless water, seven miles long, caught between the solid rock walls of a steep fern covered canyon,—Lake Hodges Dam that has restrained and conserved that little runaway San Dieguito River that was always hiding its face



THE SCHOOL, RANCHO SANTA FE, REQUA AND JACKSON ARCHITECTS

in the sands and wasting its precious self on its way to the ocean. Not just water for Rancho Santa Fe but plenty for the neighbors, with reservoirs on the ranch to distribute to each slope and valley the necessity of its development.

The other element of vital importance was less easily solved; to find a man of such vision that he could take up the project and carry it to completion. In this age of efficiency experts, they set out to see if there was, in this whole world, just the right man. Because they dared to hope, they found, probably the only man who could carry out this dream in a practical way. This was Mr. L. G. Sinnard whose professional education had prepared him to analyze soil, to determine what soil may produce best in each environment; a man who loves California and appreciates the smallest expression of beauty in life. Mr. Sinnard's highest aspirations could not have imagined for him a greater opportunity. He grasped the dream of Mr. Hodges and added to it a hundred-fold. Immediately he called to his aid that professional man whose purpose should be to harmonize the homes with the hills upon which they are built. One more providence guided the choice and the architectural firm of Requa and Jackson of San Diego threw their unbounded enthusiasm into the vision. Mr. Requa has won recognition because he has striven from the beginning of his career to create "California Architecture." To hold fast to the charm of historic contribution, yet to express in his building something of the character of the life of California today.



ARCADE OPPOSITE SCHOOL GROUP, RANCHO SANTA FE. REQUA AND JACKSON, ARCHITECTS

Not a detail that might constitute the ensemble of a community ideal has been forgotten in the fundamental plan. Every road that winds through the ranch has been planned for beauty of line. A bridle path to encourage that happiest of recreations that sends the rider and his friendly horse out to explore the passes of the purple mountains—to ponder over the wonder of a sunset and return in the mystery of the gloaming.

Already as the houses are taking form on the different hill-sides the school is built, and the teacher is there, and the children are learning reverence for beauty. The offices, the garages, even the service station are built to express an individual charm in the harmonious whole. The guest house, "La Morada," where the visitors to the ranch are entertained with hospitality that savors of the days of the Dons, is situated on a hill overlooking the central buildings. A memory of beauty of proportions and pleasing wall textures haunts one after a visit there. The utmost perfection of appointment inspires joy in the hearts of the most fastidious. Imagine entering a room to find the hangings harmonious with both

PERPETUATE THE CHARM OF OLD SPAIN

the interior and the out of doors which they border; to find well arranged



ANCIENT ADOBE MANOR-HOUSE OF DON JUAN MARIO OSUNA, RANCHO SANTA FE. HERE A GREAT PEPPER TREE CASTS ITS SHADOWS ON WHITE ADOBE WALLS.

flowers that form just the right note of color in bowls, and vases of Markham pottery in every room.

The small details of the entire project give continual surprise and joy, iron-studded are the doors; and the door-knobs prove that the smallest useful article of a home may be an expression of beauty.

People are coming to Rancho Santa Fe to build their homes where they need never fear that a neighbor may build a house that spoils theirs. Architectural harmony must prevail on every hill that the borders of the ranch encompass. Almost without the care of selection that is so tactfully managed, it is logical to believe that very worthwhile people are those who may choose to form part of such an attractive locality; who prefer to live where the homes, usually made of real adobe blocks like those old ones that remain there to prove their practicality, have the walls so toned with the color of the seamed gray canyons which flush a dull red at the top, that the tiled roofs add the harmonizing note of accent.

Mr. Sinnard anticipated the inconvenience of choosing building materials for a country place and has provided a Building Supply Depot where a family may spend a few hours, then dismiss from their minds the cares of selection.

A large civic-center is being built where the fortunate country gentleman and his family may participate in musical evenings, theatrical productions and lectures; a library and an art gallery where passing exhibitions may reflect the culture of the world and lend itself to greater appreciation of art. Even an out-door theater has its place in the plan and all the native wild flowers are to be given an especial opportunity in the canyons and the parks. The planting in the patios and Spanish grounds carries out the color scheme, plenty of red sage and yellow marigolds and zinnias just at this time.

Think of having the advice of an expert horticulturist to tell each man what will grow best on each grand slope, guiding him in his choice of location as to whether he may grow avocados, oranges, lemon, apricots, peaches, pears or olives, and of having vast vegetable gardens to supply the best of the season winter and summer alike.

This is all ideal, in a perfect climate; but the assured success lies in the fact that back of it all is a knowledge that the most potent power for the uplift of humanity is the HOME, that plot of ground that protects that sacred shrine of the family. Apartment houses, hotels and bungalow-courts, although apparently a necessity to the housing problem of the city, have not reflected fine sentiment to the homes they house. The world has seen the result and now when land is getting scarce, the true home must have a champion before it is too late.

Rancho Santa Fe has the ages old manor-house of Don Juan Maria Osuna with its pervading spirit of home all over its rooms, its rose covered pergolas, its patios and palm and pepper bordered drives for an inspiration.

Since it is true that one person with an orderly mind may set at ease a room full of people and inspire their best thoughts, and a group of people striving to understand the higher realities of life may stem the tide of thought of a whole community, what may this far visioned plan of Rancho Santa Fe, do in its influence on the untouched, treasure filled hills of California?

EUCALYPTUS

By JOSEPHINE E. BAYLEY

Such smooth, white, bark, and dainty, fringed flowers
Who take off wee peaked caps to greet the world!
How slender—yet how strong! Like Indian youth!
The winds play through your branches like a harp . . . .
Your slim, smooth leaves—how green—how crisp—how full
Of Nature's grace in simple free swung curves!
Tall tree, outlined against the sunset sky,
Whisper the Song of Life to me again!

THE PEPPER TREE

By MABEL BALCH

(Repeated here by request)

We owe a debt of loveliness to that Franciscan padre
Who, within the Mission of San Luis Re de Franca.
Planted first the pepper tree, an immigrant
From famed Peru or from his native Spain.
More than a century has passed: the crumbling walls
Of the deserted patio are shaded still
By the same ancient tree, grown gnarled and great,
Mother of all its kind in California.

Along these fabled shores the tree's unnumbered offspring
Droop graceful branches, hung with rosy pendants:
On roads far-reaching stand apart in feathery green;
Upon the city's streets they cast by day
Their light and shade of beauty; by night
Hang over pearly globes of incandescence
Rich jeweled scarves of lacework: moon shadows
Give to grim, bare walls the tracery of their loveliness.



PATIO OF GUEST HOUSE, RANCHO SANTA FE. REQUA AND JACKSON, ARCHITECTS

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All."

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FINAL REPORT OF DAY NURSERY FUND COMMITTEE

By Mrs. Erwin P. Werner, Chairman

DURING November of 1923 Mr. Rafael Herman offered to the Assistance League five thousand dollars for the purpose of assisting in the establishment of a Day Nursery for children under the condition that the money be used only for that purpose and that the same be in operation not later than January First, 1925. At the next regular meeting of the Board of Directors of the Assistance League following this splendid offer action was taken accepting Mr. Herman's gift in accordance with his offer and with the understanding that in the event that the Assistance League did not determine within the time prescribed, viz., January First, 1925, to establish this Day Nursery that the five thousand dollars would be returned to the donor. The Board authorized at this same meeting the appointment of a Day Nursery Fund Committee to investigate whether there was a need for such an undertaking in this community and to carry on this work until such time prior to January First, 1925, as they felt ready to refer this matter back to the Board of Directors of the Assistance League for its final action as to whether or not a Day Nursery should be established.

At the meeting of the Executive Board of the Assistance League held January 8th, 1924, the President, Mrs. Hancock Banning announced that in accordance with the authorization of the Board of Directors in meeting December 10th, 1923, that she had appointed the following committee for the work of the Day Nursery Fund Committee: Chairman, Mrs. Erwin P. Werner; members, Mrs. Wm. G. McAdoo, Mr. D. C. MacWatters and Mr. E. Avery McCarthy. The President further stated that the Chairman of this committee had her authorization to make any additions or changes in this committee which she deemed desirable. This action was properly ratified by the Executive Committee on January 8th, 1924. Mrs. Werner in accepting the chairmanship and the committee as named requested that the President, Mrs. Hancock Banning, and also our Attorney, Mr. John C. Macfarland, be full members of the Day Nursery Fund Committee with full voting power, secretary and treasurer of Assistance League ex officio. The President then stated that she recommended that the Day Nursery Fund Committee investigate the price of the adjoining property known as 5612 De Longpre Avenue, in order that the five thousand dollars offered by Mr. Herman lying idle in our safe for a number of months be utilized, and that in event that we might purchase same at a satisfactory price to us that the property could be rented.



MRS. ERWIN P. WERNER, CHAIRMAN



5612 DE LONGPRE AVENUE

At the next meeting of the Executive Committee held January 15th, 1924, the Chairman of the Day Nursery Fund Committee reported that investigation as to the purchase of the adjoining property known as 5612 De Longpre Avenue had been made and the following recommendation was offered by Mrs. E. P. Werner, Chairman. That the property be purchased at the price of $7,750.00 on terms of five thousand dollars cash and a first mortgage of $2,750.00 to be held by the Security Trust and Savings Bank and to bear interest at rate of 7% for a period of three years. The chairman of the Day Nursery Fund Committee further stated that she had discussed with Mr. Herman the matter of the purchase of this property according to the terms and conditions outlined by the Board of Directors, and according to price and terms herein stated and that Mr. Herman readily agreed that we use the five thousand dollars in this way.

(For details of Day Nurseries, here omitted, see next issue)

It is the further recommendation of your committee that this first mortgage held by the Security Trust and Savings Bank amounting to $2500.00 be paid as soon as the pledged money is on hand, which will give an amount sufficient to pay for all necessary alterations in building and equipment necessary to be purchased in view of the donations of equipment which have already been given and of which we will have much additional.

Donations to date in equipment: Fifteen children's beds, one bolt of sheeting, two toilet bowls and two lavatories, $100.00 for toys, etc., for play room.

Through the efforts of Mrs. Ralph M. Burdick of the committee a sewing unit to make all linen supplies of every kind for the nursery proper and all garments for the children to wear while in the nursery according to Day Nursery standards have offered to take permanent responsibility for such work. The committee will be divided in the following manner for the completing of equipment and making ready for opening to service:

Kitchen—Stove, dishes tables, chairs, utensils, refrigerator and all other needed articles for this department, Mrs. Chas. H. Lippincott and Mrs. J. M. Danziger.

Play Room—Mrs. R. D. Shepherd and Mrs. Gurdon Wattles.

Beds—Mrs. Eugene Hirsh, Mrs. Henry T. Wright, Miss Elizabeth Kenney.

Play Yard—Mrs. Walter P. Story, Mrs. James Reed and D. C. McWatters.

Linen Supplies—Mrs. Wm. J. Chichester.

General supervision of all other work and equipment—Mrs. Hancock Banning and Mrs. E. P. Werner, Mr. E. A. McCarthy, Mr. McFarland, Mr. Rafael Herman.

We believe that the Assistance League has reached that high stage of development and responsibility in the life of this community and Southern California as a whole where it should give a service of this kind. There can be no question as to the wisdom of such charity as this. We cannot do too much for children. Such assistance as this to children does not have the weakness of charity to older people in that it so often weakens their efforts to do and encourages them to depend on others. Children cannot feel a stigma or humiliation nor can they be made indolent by this help but the best in making for good citizenship and shaping the destinies of human lives is the opportunity before us. The future of this country depends upon its children. If they are to be right they must be saved from ill health, ignorance and vice and the first step is to give them good food, air and clean, fine play so that they shall have strong little bodies.

I move the establishment of the Children's Day Nursery of the Assistance League and that the same be in operation not later than December 20th, 1924.

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There is an amazing collection of out of the ordinary holiday gifts in the Exchange & Gift Shop of the Community House. Be sure and look them over before purchasing your Christmas gifts.

Remember the Thrift Shop. There is such an imperative need for clothing for men, women, and children. Please think of those who must do with so little and send to the Assistance League, 5604 De Longpre Ave., Hollywood, those used garments which you are discarding at the change of the season. If you cannot send them—please telephone HE. 5133 and we will call for them.

ANNOUNCEMENTS FOR THE MONTH OF NOVEMBER

Meeting—Board of Directors: The first Tuesday of the month—Nov. 4th—10 A. M. (sharp) —Community House.

Round Table Luncheon: Following the Board meeting—Tuesday, Nov. 4th, 10 o'clock. Mrs. William DeMille, Chairman. Mrs. Kenneth Preuss, Hostess. Speaker for day will be announced later. A cordial invitation extended to all members and their friends. Plates $1.25 each.

Meeting—Executive Committee—Each Tuesday morning—10 A. M. at the Community House.

Meeting—Day Nursery Committee—Second and fourth Mondays of each month at the Community House—11 A. M.

Art Units: Every Friday afternoon—1:30 P. M. to 5 P. M.—Community House.
Under the personal direction of Miss Leta Horlocker. Those having artistic ability and desiring to devote an afternoon to painting will be welcomed. No charges. The object of the class is to make artistic creations, from the sale of which funds are accumulated to purchase materials for shut-ins who work for the Exchange and Gift Shop.

Contest for Craftsmen: Nov. 1st to Dec. 1st —Exhibition sale Dec. 4th and 5th—Alexandria Hotel ball room. Registrations of articles for the contest daily at the Community House from Nov. 1st to Nov. 29th —9 A. M. to 5 P. M. Please have your price clearly indicated on all articles submitted. No registration fee.

Studio Tea Room—Open Daily

Luncheon—12 to 2 P. M.

Afternoon Tea 4 to 5:30 P. M.

COMMUNITY HOUSE

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ARLINGTON LODGE—THE INN IN THE WOODS IN THE LAND OF THE SKY

By AURELIE M. BERNARD

HAVE you ever known the joy of driving upward so high that it seemed that you could reach up your hands and touch the deep, unfathomable blue of the sky? If you have never known this delightful sensation, there is still a great thrill awaiting you in life, a feeling which resolves itself into a profound wonderment and awe of the handiwork of the Almighty.

It is hard for people who live in Santa Barbara to think that there is another place in the world which can equal it in beauty of scenery. Nature here has been so lavish with her gifts and the city, with its mountains and sea, its canyons and wild flowers, seems to have reached the zenith of all that is lovely. Therefore, I felt a bit resentful when I heard so many people rave over the scenic beauty of Arrowhead Lake and of Arlington Lodge, for it seemed to me that there could be no comparison with Santa Barbara and the Arlington Hotel anywhere.

As we passed the gigantic figure of the old Indian chief standing on his triumphal arch and pointing the way into the happy hunting ground, I knew that on this trip I was to drink deep of the joy of a panorama of such superb beauty that no country in the world could surpass it.

Over wide, smooth roads the big stage wended its way ever upward with each angle of the journey presenting a more charming picture—then we reached the "Rim of the World."

Beneath were mountains with that indescribable veiling of clouds as soft and white as a bride's veil, not misty, for we could see everything plainly through them, still it was like an enchanted veil—like looking at some beautiful picture with diffused lighting.

In the distance was the San Bernardino Valley and the ocean, while on the other side stretched far below the waving sands of the Mojave Desert. Then through miles of gigantic pines, where on either side of the road heavy golden rod nodded a welcome, and the deep blue of the lake, winding like a serpentine ribbon, was visible here and there through the trees. And then the greatest thrill of all—

In the midst of the primeval wilderness, surrounded by great pines and fronting the scintillating lake, the waters of which seemed to be touched by fairy fingers, stood a picture which might have stepped out of the canvas painted by some old master in the days of the Tudors—the Arlington Lodge.

With dignity and grace of the olden days, it seemed to extend its welcoming arms for the traveler to stop and rest, and I thought there should be a motto 'graven above its doors—"All ye who enter here leave care behind," for, like a mantle, the worries and petty things of the world slip from the shoulders and the pines whisper together of joyous health, of out-of-door sports and rest beneath its hospitable roof.



ARROWHEAD LAKE SURROUNDED BY PINES ALMOST HIDING THE INN WHERE TIRED HUMANITY MAY REST AND RECUPERATE

Words are such inadequate things when it comes to describing this wonder in a wilderness. A beautiful hotel of superb architecture of the Norman period, with every modern convenience which the finest hostelry in the heart of a great city could boast was here. As we stopped at the entrance, a boy of the English type and wearing the long blue smock of the English peasant, a scarlet silk handkerchief wound around his neck, ran out to show us the way. We followed him into the great hall of Arlington Lodge, where our feet sank deep into luxurious rugs.

In the great fireplace, lighted on either side by tall candelabra, a fragrant fire of logs burned and crackled, throwing a rosy light from their glowing coals over the grand salon.

Instinctively one glances up and immediately the thought of an old cathedral comes, for the roof slants sharply and the lighting is marvelous.

Paintings of the old English period by famous masters adorn the walls, but the most charming thing of all to me was the windows, which fill the whole length of the walls with delightful, yellow silk curtains and side drapes of the most adorable cretonnes it is possible to imagine. Steam heat, electricity, radio and telephones—all are at this mountain lodge; in fact nothing is lacking.

Drawn up in front of the mammoth fireplace was a lounge, the like of which it would be hard to find, all the luxurious comfort in the world is woven into this wonderful piece of period furniture into the depths of which you enfold yourself and dream you are a queen and this is your favorite castle.

The Arlington Lodge is to be open through the winter season, and I could imagine those towering mountain peaks glistening with snow. Preparations are already being made for the winter sports as one of the finest toboggan slides in the world is here, rivaled only by that of Montreal. Amateur and professional ski-jumpers will compete for honors here during this time. Tennis, golf and, of course, all out-of-door sports are enjoyed at The Lodge, while Arrowhead Lake abounds with mountain trout.

In the midst of all this beauty it seems almost commonplace to mention food, but the keen mountain air makes it a very vital essential.

Arlington Lodge is, of course, on the American plan and the kitchens are presided over by a famous chef. The service is perfect, and the food—well it's fit for the gods.

From the depths of this wonderful lounge by the fire I glanced at the great clock, the hands of which pointed to bed time, and following the thickly carpeted halls to my rooms, I looked once more from the windows out through the pines to the lake.

A young moon hung suspended over it like a frail maiden clothed in silver. The birds twittered sleepily and the pines whispered and sighed again.

From the compelling loveliness of the night, I turned to the bright light and soft warmness of the interior. The big four-posted bed, high and white, with the funny little stool to climb in on, was ready, and the words of a famous old English poet repeated themselves over and over again: "God is in his heaven, All's right with the world."



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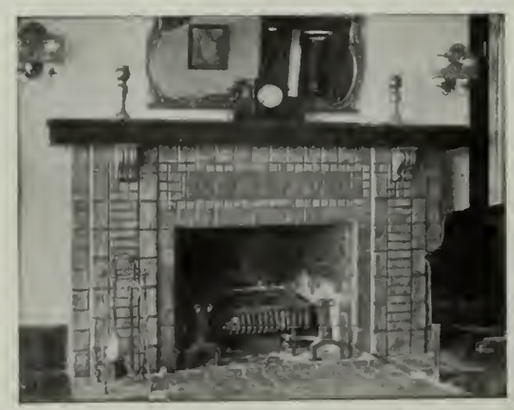
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But to the visitor, whether his stay be of short or long duration, Pasadena may well be considered as the key that opens to him the delights and opportunities of the Southland. The city's very location places it as the keystone of the arch that, like a mighty rainbow of hopes achieved, extends from the mountains to the sea.

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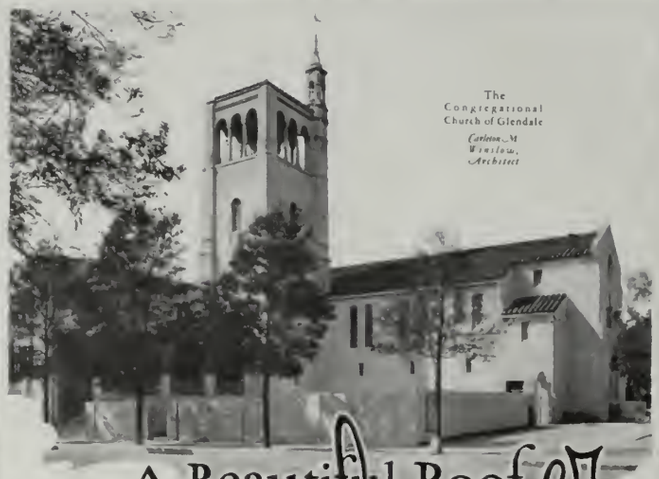
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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California. under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Announcements for December include: Children's Christmas Party, Saturday afternoon, Dec. 20; Annual Valley Hunt Family Gathering, Buffet Supper, Christmas Night; Bridge and Mah Jongg, Monday, 1-8-15-22-29-Jan. 5, Afternoons; Evening Bridge and Mah Jongg, Dec. 19, 800 o'clock; Sunday Evening Suppers at seven o'clock; Luncheon will be served New Year's Day.

ANNANDALE GOLF CLUB:
New Year's Eve dinner dance, Dec. 31, Special dance music and entertainment features, favors and decorations.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

Art

LOS ANGELES MUSEUM, Exposition Park: Fifteenth annual exhibition of California Art Club continues to December 10; December 11 to December 29, exhibition of the Art Teachers' Association of Southern California; Etchings and Lithographs by Childe Hassam; Water Colors by Joseph Pennell; Paintings and Sculpture by Maurice Sterne. January 1 to January 30, Fourth International Water Color Exhibition, and Fourth Annual Exhibition California Water Color Society. The prizes and honorable mentions for the Fifteenth Annual Exhibition of the California Art Club now being held at the Los Angeles Museum, Exposition Park, have been awarded, as follows: The Ackerman prize of $100.00, donated by the Pig'n Whistle Company, to be given to the best figure picture in the exhibition, went to Edouard Vysekal for his painting, "Human Sympathy." An honorable mention for figure painting was given to Clarence Hinkle for "Vacation Time." The prize of $100.00 offered through the Museum was provided for by the late Mrs. Henry E. Huntington. This prize for the best landscape in the exhibition was awarded to Franz Bishoff for "Cliff-born Trees, Monterey," and to Alson Clark for his painting "Catalina." An honorable mention was given to Roscoe Shrader for "Casa La Nopalera." There were no prizes offered for sculpture or miniatures, but honorable mentions were given to Merrill Gage for his "The Flutist," and in miniatures the honorable mention went to Clara G. Force for "Helen." The jury of the California Art Club decided to ask all the members of the club to vote for the prizes and honorable mentions, so the awards were procured in this way. The exhibition continues until the 10th of December, open every day from 10 to 4 except Wednesday afternoon; Sunday, 2 to 5.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, announces that The West Coast Arts, Incorporated, will hold an exhibition of etchings, paintings, art and crafts during the month of December, commencing December 2nd and continuing until December 30th.

PAINTERS OF THE WEST opened their winter show December 1, to continue through the month, in the Biltmore Salon. Following is a list of the members and the work exhibited: Thomas Moran, N. A., honorary member, Painters of the West: "Glory of the Canyon," "Laguna, Mexico." Charles P. Austin: "Gathering Flowers," "Early California Idyll." Dana Bartlett: "October," "Notre Dame de Paris." Carl Oscar Borg: "A Knight of the West," "Violet and Rose." Alson Clark: "Toward "Castles of the Gods." Maurice Braun: "Budding Time." Benjamin C. Brown: "The Pool Behind the Arches, Laguna," Evening, San Diego." George Townsend Cole: "Shadows of the Canyon." Maynard Dixon: "Moon of the Desert," "Desert Shepherdess." Clyde Forsythe: "Wealth of the Earth." "Last Glow." John Frost: "The Sand Storm," "Kelp Beds." Armin Hansen: "Men of Dogger Bank." Arthur M. Hazzard: "Portrait of Gurdon Wattles, Jr.," "Portrait of Marius de Brabant." F. Tenney Johnson: "Eldorado," "An Apache Scout." Aaron Kilpatrick: "The Little Red School House," "Eucalypti in Fog." Jean Mannheim: "The White Fan." Francis McComas: "Red Rocks and Cedars," "Stormclouds." Dewitt Parshall, N. A.: "Monterey Cypress," "Canyon of the Imagination." Douglass Parshall: "River Bottoms, Santa Ynez," "Boys' Swimming Pool." Edgar A. Payne: "Winter," "Red Sails." Hanson Pothuff: "Roseate Eventide," "Autumn in the Malibu." John Hubbard Rich: "Portrait of Miss Louise Ley," "At the Window." Charles M. Russell: "Smoke Talk." J. H. Sharp: "Bawling Deer, Taos Mountain Indian," "John and Jerry, Taos Indians." Jack Wilkinson Smith: "The Jade Surf," "The Golden Pool." Orrin White: "The Little White House," "Sycamores." Gunnar Widforss: "Monterey Coast," "Sunlit Shores." Max Wieczorek: "Ruth St. Denis," "Head of Christ."

CALIFORNIA SOCIETY of Miniature Painters maintain an excellent though small permanent exhibition at the Friday Morning Club, and during November installed another permanent exhibition at the Ebell Club. Also at the Biltmore Salon the Society has arranged for a special exhibition by which visitors may have an unusually intimate view of the miniatures. Ella Shepard Bush, the President of the Society, recently painted a miniature portrait of Robert Browning, which has been purchased and given to the Browning Club of Pasadena.

DANA BARTLETT and Max Wieczorek will hold a joint show in the new art galleries of the Nelson Evans Photographic Studio, 6039 Hollywood Boulevard, opening the evening of December 4 with an informal reception.

PAINTERS' AND SCULPTORS' CLUB, of which John Cotton is president, held their show throughout November at the MacDowell Club.

THE JOHN RICHES have announced they will keep open house every Sunday afternoon in the new studio, 2262 San Marco Drive, Hollywood.

THE BOOK PLATE SOCIETY of Los Angeles will hold an exhibition at the Los Angeles Museum by invitation of Dr. William Alanson Bryan, director of the Museum, and president of the Society. The Society is made up not only of artists who design book plates, but includes collectors and others interested in the development of the art. Other officers of the Society are Evert W. Perry, vice-president; Dr. John Comstock, vice-president; George T. Cole, treasurer; Mrs. Helen Wheeler Bassett, corresponding secretary.

CHARLES TANNER will show a series of recent portraits at the Ebell Club during December. Tanner was at one time a student at the Otis Art Institute, but for some time has made his home, and painted, in Riverside.

ARTS AND CRAFTS SOCIETY of Southern California hold social meetings during each month at the Arts and Crafts Shop, 2508 West Seventh St. During November Ralph Helm Johonnot and William Cray Purcell gave interesting talks to the members.

LOREN BARTON held an exhibition of water colors at the Ainslie Galleries, New York, the last half of October.

THE TUESDAY AFTERNOON CLUB Department of the Glendale Art Association is taking up the study of practical design under John W. Cotton this winter. While the department is only a year old it has thirty members, all actively interested in the study of art, and the work of the California artists. They had an exhibition of Benjamin Brown's work in October, and of R. Clarkson Colman in November.

MR. R. W. PARTRIDGE, of London, is inviting appreciative collectors to view his exhibition of genuine antique authenticated specimens of works of art consisting of tapestry, bronzes, French and English furniture, miniatures, jewelry, old Venetian point lace, and illustrated manuscripts of the 15th century at the galleries of Cannell and Chaffin, Inc., 720 West Seventh St., Los Angeles, California.

PAUL LAURITZ held a very comprehensive show last month at Stendahl's, consisting principally of the work done on his recent three months' sketching trip on the Columbia river.

STENDAHL GALLERIES, The Ambassador, Los Angeles, will show from December 2 to 31 second annual exhibit of the "Painters and Sculptors Club." Representative work of Southern California's representative painters and sculptors. Interesting drawings—black and white by Ferenc Imrey. Greater part done in Japan. Modern Italian paintings by Cennaro Favai, Cavalini, Doro Barilari, Petrella d' Bologna, Silvestri. Joseph Kleitsch is doing a portrait of Major Walker. Major Walker was the first man to fly in the interests of the United States.

JOHN M. CAMBLE is sending the canvases, recently exhibited at Leonard's, to Chicago. The show consists of ten California landscapes.

"RECESSIONAL," a mural painting depicting the ride of the four horsemen of the apocalypse, in life size, and exhibited by Eugene F. Savage of New York, was awarded the Frank G. Logan medal and $1,500 prize at the opening of the thirty-seventh annual exhibition of American paintings and sculpture at the Art Institute, Chicago, October 30 to December 14. The Logan $1,000 medal and the Norman Wait Harris $300 bronze medal went to Malcom Parcell of New York for his "Jim McKee" and "My Mother." The latter portrait has been highly praised as one of the most beautiful works ever hung in the institute. Leon Droll of the Chicago Art Institute won the Potter Palmer gold medal prize of $1,000 for his painting "Young Women." Charles Crafly of Philadelphia took the Keith Spalding $1,000 prize for his piece of sculpture study of "War." The Harris silver medal prize of $500 was awarded to Juan MacLane of New York for her "Morning."

IN THE death of Charles L. Hutchinson, president of the Chicago Art Institute, who died October 7, Chicago lost another of the group of public spirited men who have fostered the growth of art in the city for the past half century. Mr. Hutchinson, who held the office of president of the Institute for forty-two years, first became identified with that institution as one of its founders. He was one of twenty farseeing citizens who met in the spring of 1879 to form an organization for the promotion of art in Chicago. George Armour was elected president at that time and Lyman J. Cage was made treasurer. Later in the same year Mr. Hutchinson was made auditor and then appointed trustee. In 1882 he was elected president, with Newton H. Carpenter as secretary and William M. R. French as director. For forty-three years these three men worked together for the upbuilding of an art center and for the completion of the present building which houses, not only the steadily expanding permanent exhibits, but a flourishing school of art. Mr. Hutchinson was the last of these three men to be called from his work. Mr. French died in 1914, Mr. Carpenter in 1918. It is for their successors, Vice-President Martyn A. Ryerson and Frank G. Logan, with the active trustees, to carry on the work which they laid down.

Chicago Art Notes contributed by Francesca St. John.

FRANK CONNER will open a studio at Cardena. Many friends of Mr. Conner will be interested to know that he is completing a studio at the ranch of his sister, Mrs. McIntyre, in Palm Avenue, East of Main Street Boulevard, Gardena. Mr. Conner is a son of Clinton Conner, the artist who was president of the Painters' Club, when it was first organized in Southern California some years ago. Frank Conner is doing some interesting oils and will be most happy to see his old friends, especially those among the local art colonies of the Southland.

THE West Coast Arts, Inc., held its November meeting in the Fine Arts Building at the University of California, Southern Branch, at the invitation of its president, Bessie Ella Hazen. Some excellent lantern slides of famous paintings, which illustrated in the most telling way the use of decorative design in landscape, were shown and criticised by Miss Hazen. Among the visitors was the State Chairman of Art of the Federated Women's Clubs, Mrs. Robert Peters of Devore Ranch, near San Bernardino. Five new members were elected: Lucy B. Jack, Anna Pamela Brooks, Josephine B. Hyde, Sue H. Kelley, and Helen Scheck.

NELL BROOKER MAYHEW spent some time recently painting at Devore Ranch, the very artistic home of Mrs. Robert Peters, where a number of California painters have found inspiration.

MARTHA WHEELER BAXTER, who is Vice-President of the California Society of Miniature Painters, will exhibit three charming miniatures in the West Coast Arts exhibition at the Southwest Museum. Miss Baxter's studio is in Santa Barbara, 18½ Chapala Street, where she paints portraits as well as miniatures.

GERALDINE DUNCAN has recently made a collection of landscapes of the San Luis Obispo County coast, typically California, which will be shown in the Maryland Hotel galleries. Her studio is open to the public every second Sunday of the month, at 1550 N. Garfield Avenue, Pasadena.

KATHRYN LEICHTON was at home on Thursday, November 13, to the members of the Art Department of the Friday Morning Club. This department is making a series of journeys to the studios of local artists under the gracious management of Mrs. Jack Smith.

MARY EVERETT and Louise Everett will be at home to the Art Department of the Friday Morning Club, December 11, at their studio at 980 S. Manhattan Place, Los Angeles.

IDA RANDALL BOLLES is one of the resident artists of Laguna Beach, and closely identified with the work of the Art Association there, having been secretary of that organization for three years. Mrs. Bolles is particularly interested in interpreting the various moods of the sea along Laguna's beautiful coast. She is just finishing a portrait of Mrs. Hiel Ryder in a dancing pose.

LILLIAN PREST FERGUSON, one of the Laguna Beach painters, has entered a new field, that of making pottery at her studio at Arch Beach. With the best kiln obtainable, it has been possible with her skill in designing and modeling in clay, to produce some very effective and individual pieces which are at present on exhibition in her studio. She calls it the "Laguna Beach Pottery."

PAINTINGS by Leslie W. Lee have been shown for the past month at the San Diego Museum. They are forceful examples of figure-work, dramatic characterization of California Indians, Mexicans and portraits of women and children; a few landscapes and number of water-colors. Mr. Lee lives on a ranch near San Diego. Although his work is better known in the East and has a place in the museums of the country, it was his first show in San Diego and was enthusiastically received.

WATER-COLORS and pastels by Annie Pierce are now being shown at the museum, Balboa Park, San Diego.

FOR the month of December, Colin Campbell Cooper will show the paintings which he brought back from his recent trip to Spain. They were shown at La Jolla in November and go to New York City to the Howard Young gallery in February. Colin Campbell Cooper is one of the few distinguished New York artists who has been completely won by California. He now makes his home in Santa Barbara.

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Music

PHILHARMONIC ORCHESTRA of Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony concerts at 3:00, December 5-19; the Saturday evening concerts at 8:30, December 6-20; and the popular Sunday afternoon concert at 3:00, December 14. All concerts are given in the Philharmonic Auditorium, Fifth and Olive.

PASADENA MUSIC AND ART Association will present St. Olaf Choir as the first event of their Artists' Series, Thursday evening, January 8.

ALICE COLEMAN BATCHELDER, pianist, announces the third concert of the series of eight chamber music concerts for Thursday afternoon, 3:30, December 18, in the Music Auditorium of the Institute of Technology, Pasadena. The assisting artists are the Zoellner Quartet.

THE Auditorium Artists Series (George Leslie Smith, manager), will present Isa Kremer, Russian singer of folk songs, Wednesday, December 17, and Eva Gauthier, Monday, December 29.

L. E. BEHYMER presents Mieczyslaw Munz, pianist, Thursday evening, December 4, and Ruth St. Denis with Ted Shawn and the Denishawn Dancers for one week beginning Tuesday evening, December 30. Philharmonic Auditorium.

THE ZOELLNER QUARTET will continue the Monday evening concerts at the Biltmore Hotel, the next succeeding dates being December 8 and January 5. This is the seventh consecutive season that Los Angeles has heard these artists.

POMONA COLLEGE CHOIR, with noted solo artists assisting, will render "The Messiah," on December 17 and 18. The Juilliard Foundation of New York has offered to Pomona College Department of Music, scholarships totaling $1,000 for the year. These scholarships will be awarded to students of the Junior and Senior classes only, upon the recommendation of the faculty of the Department of Music.

SPINET CLUB of Redlands will open the winter's program on December 20 with Eva Gauthier, Canadian mezzo-soprano.

ON FRIDAY EVENING, December 5, Mr. Henri J. van Praag will give a recital at the new Shakespeare clubhouse, Pasadena. George Shkultetsky, basso cantanto, formerly with the Russian Imperial Opera, will sing and the Artiste Ensemble will assist.

CHARLES WAKEFIELD CADMAN will attend the production of his opera, "Shanewis," in Denver, December 5-6. The opera will be given by the Denver Civic Music Association.

LOS ANGELES TRIO, May MacDonald Hope, pianist Sylvain Noack, violinist, Ilya Bronson, 'cellist, will give the second of the series of six concerts of the season at the Ebell Auditorium, December 1, the succeeding date being January 15

THE ORPHEUS CLUB, under the direction of Hugo Kirchhofer, will present the first concert of its twentieth season on Friday evening, December 5, Philharmonic Auditorium, Los Angeles.

THE LOS ANGELES Chamber Music Society, now in its third year, offers six programs at the Los Angeles Biltmore. The first concert was given November 28, and the succeeding concerts will occur at 3 o'clock on the Friday afternoons of December 12, January 9, February 20, March 20, and April 17. These alternate with the Friday afternoon concerts of the Philharmonic Orchestra. The Philharmonic Quartet will give the major portion of the program.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, will present Bach's "Christmas Oratorio," Sunday afternoon, December 21. The soloists engaged are Sophie Braslau of the Metropolitan Opera, and Ruth Shaffner, Victor Edmunds and Clifford Lott.

THE All-Southern California Music and Drama Conference will be held under the auspices of the Civic Music and Art Association in this city January 1 and 2. Arthur Bliss, internationally recognized composer and exponent of modern orchestration, will be one of the chief speakers. Mr. Bliss is now a resident of Santa Barbara. Other eminent speakers will voice their opinion. The Southern California Eisteddfod will be one of the important topics of the conference. Community workers from all Southern California are expected to attend the meeting.

Announcement

PASADENA COMMUNITY PLAYERS will present in December, "The Way of the World," by Congreve, opening December 1, and "Little Women," by Louisa M. Alcott, beginning December 22

THE DOBINSON PLAYERS, in the Club Playhouse, Glendale, will give "A Christmas Play," featuring Gertrude Kellar, and "Everybody," December 10, at 8:15.

ALINE BARRETT GREENWOOD will present her current reviews December 17, at the Shakespeare clubhouse, Pasadena.

MARGARET CARHART will continue the series of ten talks on "Contemporary Books" at the Playhouse, Pasadena, on alternate Thursdays, 3 to 4 o'clock.



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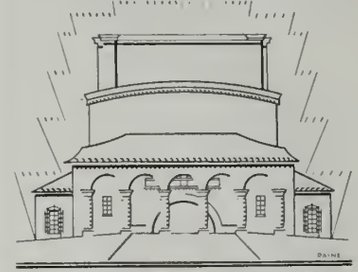
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SOROPTIMIST CLUB, Los Angeles, held unusually interesting luncheon meetings during November. Tuesday, November 4, a patriotic program was arranged, Dr. George R. Rice spoke on "Americanism," and appropriate musical selections were given On November 11, Mrs. M. Barbara Dacier was in charge and three short talks were given, "Our Great Southwest," by Mrs. Florence Collins Porter; "The Need of Art in Los Angeles and the Southwest," by Mrs. Idah McClone Gibson; and "Illustrated Travelogue," by Dr. John A. Comstock. November 18, Myra Nye, women's club editor of the Los Angeles Times, introduced Juana Neal Levy, society editor; Peggy Hamilton, fashion expert, and Valerie Watrous, editor of "The Woman and Her Job" feature. Claire Forbes Crane gave the musical program.

THE Children's Hospital Salvage Department are making appeal for broken dolls and toys which can be repaired and placed on sale for Christmas.

LOBERO THEATRE



SANTA BARBARA

COMMUNITY ARTS ASSOCIATION of Santa Barbara announces the calendar for December:

Dec. 6—Saturday morning, 11 a. m., Recreation Center: Children's Story Hour. Subject, "Last Days of Pompeii; Legends of Rome." Stories told by Mrs. Maude Morley Fletcher. Moving pictures: A Letter from Rome; Pompeii, a City of the Dead, Ruined Palace of Tiberius. Admission free.

Dec 11, 12, 13 Thursday, Friday, Saturday evenings, 8:30, Saturday matinee, 2:30, Community Arts Players: "Fanny's First Play," by George Bernard Shaw. Mail orders now. Tickets, $2.00, $1.50, $1.00, 50c.

Dec. 12—Friday afternoon, 2 o'clock: Lecture by Frank Morley Fletcher, 936 Santa Barbara street. Subject, "Color." Tickets free on application to the secretary at School of the Arts. Mr. Fletcher's lecture is arranged by the School of the Arts. This is the fourth lecture in his course on "Workmanship in the Arts."

Dec. 17—Wednesday afternoon. 3:45 o'clock. Recreation Center Children's Story Hour. Subject, "Stories of the Sea," told by Mrs. Maude Morley Fletcher. Moving pictures: "Life on the Seashore," "Queen of the Waves." Admission free.

Dec. 20—Children's Concert. Lobero theater. Under direction of Arthur Bliss.

Dec. 24—Christmas Eve. Community Christmas. Recreation Center. 7:30 and 8:30. Admission free. Secure tickets from Recreation Center or Community Arts office.

Dec. 27—Saturday morning, 11 o'clock. Recreation Center. Children's Story Hour. Subject: "Early Days in California." Told by Mrs. Maude Morley Fletcher. Moving pictures: California's Missions, the Romance of California. Admission free. The story hours are under the auspices of the Plans and Planting Committee of the Community Arts co-operating with Recreation Center and the Wolf Cubs.

THE Civic Music Committee of Santa Barbara is a small organization, merely a committee of fourteen members, now beginning its fifth year, whose aim is to bring the Philharmonic Orchestra of Los Angeles for a season in Santa Barbara, and also two or three other events of the highest class, singers, violinists, pianists or string quartets. To make such a program possible a generous guarantee fund is necessary to meet the inevitable deficit in giving orchestral concerts. The Civic Music Committee has organized a group of about one hundred subscribers who are lovers of music and desirous to give Santa Barbara the cultural opportunities of a large city. This guarantee fund has made the concerts possible in the past. Hitherto the work has been handicapped by not having any hall of sufficient size for the best effect of a great orchestra, but this season the use of the new Granada theater has been obtained, a handsome auditorium seating over 1,600 persons, where the famous orchestra will be heard under the best conditions. For two minor events the committee has arranged to have Albert Spaulding and the Flonzaley Quartet play at the Lobero theater.

THE Fortnightly Pop concerts given at El Paseo under the direction of Arthur Bliss, continue to be very popular. The concerts are informally held, tea is served and smoking permitted in the restaurant.

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THE JUNIOR LEAGUE OF THE CONTEMPORARY CLUB, REDLANDS

The activities of the Junior League for the year 1924-25 began with a most delightful afternoon at Kimberly Crest, the home of the honorary president, Mrs. J. A. Kimberly. A perfect day gave opportunity to enjoy the spacious terraces, pergolas and gardens which always bespeak a welcome from the hospitable hostess.

During the afternoon Mrs. Kimberly introduced Mrs. George Bunnell and Miss Charlotte Wadsworth, who will render the Saturday mornings replete with interest and constructive value for Junior members.

Mrs. Bunnell outlined the work in current events, taking up State and National issues and also conditions in European affairs.

Miss Wadsworth, who has had intensive study in dramatic and musical education and also in dancing with Russian and Italian masters, awakened her young students to the real value of the art of dancing, quoting Havelock Ellis as saying: "Dancing is the supreme symbol of spiritual life, giving a mental co-ordination as well as a muscular one. Dancing and pantomime are the natural forms of expression and free the body 'to speak' in shades of thought and meaning that words are inadequate to express."

Mrs. Kimberly, always alert to the fact that her Junior girls will be our future club-women, mothers and citizens, has offered two prizes to the two sections for the two best essays on "Character Building," using the pledge of the League as a text.

The Junior League of Redlands was honored at the Los Angeles Biennial in June in being chosen ushers and pages for the last day of the convention, and because of this character building and constructive work which Mrs. Kimberly has insisted upon for the last seven years, they brought out much favorable comment from club women for their gracious, self forgetful attitude in carrying out their duties. As one officer remarked, they learned that most important art, the art of living among people.

Appreciating what has been done for them, the Juniors being the primal club in the G. F. W. C., were happy to note that Mrs. Sherman asks that a "Junior auxiliary membership campaign" be waged in every State, saying, "I would like to see a million more young women being developed to carry to success the things that we are only able to begin."

With the coming "International Council of Women" in Washington, May, 1925, we may see this a world campaign.

The dates for the Junior entertainments for 1924-25 follow:

The Thanksgiving party November 27, the Christmas party December 30, and the Spring-time entertainment April 17.

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CONTENTS

		PAGE
A CHURCH BY WALLACE NEFF, ARCHITECT	*Cover Design (Rendered in tempera by Norman Kennedy, Colorist)*	
A CATHEDRAL	*The Right Reverend Joseph H. Johnson*	9
SANTA BARBARA'S COMMUNITY ARTS	*M. Urmy Seares*	12
WHY HESITATE? GIVE BOOKS	*Louise Morgrage*	14
THE WHY AND HOW OF THE MOVIES	*George Drumgold*	15
THE HISTORIC TOURNAMENT OF ROSES	*Walter Raymond*	16
SOUTHLAND OPINION	*Ralph B. Urmy-Paul Perigord*	18, 19
POINTERS FOR THE HORSE SHOW	*P. M. F.*	20
FOOTBALL	*Ellen Leech*	21
THE ARCHITECTURAL CLUB BULLETIN		24
AN ADOBE RESTORED	*Frederick Eastman*	24
HARDY BORDERS	*Allison Woodman*	28
THE ASSISTANCE LEAGUE BULLETIN		30
DYING A REAL ART	*Martha Van Meter*	32
FEDERATION ACTIVITIES IN ART		34

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

A CATHEDRAL

By JOSEPH H. JOHNSON
Bishop of the Diocese of Los Angeles

STRICTLY speaking, a Church is a building erected to serve as a shield and covering for the Altar. From the earliest days, the Altar was the central feature of the place where Christians met for corporate worship, and over that Altar was erected the structures which gradually took the form of the great Christian Temples with which we are familiar. However, magnificent as those Temples might have been, they would never have been regarded as Christian Churches until at the most prominent place within the structure had been erected that which was a sign and symbol of the great act of worship which brought the Christian people together. That which made those Churches Christian Churches was the fact that within them, from apostolic days, the Christian community gathered to break bread and to offer the memorial of that sacrifice which that broken bread symbolized. I make this statement to show you how complicated these questions may be. If I were asked to define what a Christian Church is, it would be necessary for me to give these facts and others germane to them since men must be familiar with them if they are to understand the definition which I had been asked to give.



THE ALTAR IS THE CENTRAL FEATURE OF THE CHURCH. ST. PAUL'S CATHEDRAL, LOS ANGELES. JOHNSON, KAUFMANN AND COATE, ARCHITECTS. MARGARET CRAIG, PHOTOGRAPHER

The same complications arise when we undertake to define the term "Cathedral." To the minds of many people, necessarily it must be a large structure, and oftentimes in common conversation, the largest ecclesiastical structure in a community is likely to have this term applied to it. As a matter of fact, a Cathedral need not be a building of vast dimensions, and in many cases it is not such. The Cathedral of Salisbury, England, while it may be one of the most beautiful pieces of Gothic architecture in the Kingdom, yet compared with other structures, it is a comparatively small affair. While it has its distinction, that distinction is quite apart from its size. All of which indicates that a building, to merit this designation, must base its distinction upon some other fact than dominance by size,—the fact towards which the untutored mind seems naturally to turn.

Let me remind you however that the word "Cathedra" holds within itself the distinction which brings into prominence all over the Christian World the structures which are distinguished by this name. A Cathedra is the official seat of the Ecclesiastical Authority of a Diocese upon all occasions when Clergy and laity meet to serve Diocesan purposes and ends; and wherever that designated seat has been placed, whether it be in a structure of great size or in a structure which, compared with buildings of greater proportions, seems unimportant, is the Cathedral of the Diocese, and is always regarded as such.

Of course, this conception is the growth of the ages. It is a part of the development which has brought to us the Liturgy and the Sacramental Offices of the Church. Each has grown out of the needs of the Church's changing life, for needs have given to us much of the sacred conventions of the Christian Church, so greatly respected and revered as they are the World over. In a word, the Cathedral is the place where the good manners of an Ecclesiastical home are recognized and established and it is the place where the Bishop, as Father of the family, is acknowledged as such. Other buildings may be larger; much more elegant in equipment and far more luxuriously appointed, but the Cathedral becomes such a building as it should be only as it gathers up into concrete form the tested traditions of an age-long life which it greatly cherishes and reveres.

Such, we might say, is apt to be the primary conception in the mind of a Cathedral builder of each generation, and yet, if he is wise, he will realize that in these active days, a conception which is nothing more than this archaic one is very limited in its scope. We believe, therefore, that while he is the wise Cathedral builder who gathers up into some concrete forms these ideals, unless he does so with a determination to use them for the larger and greater work which he is called upon to execute in the present day, his cherished con-

ventions will be of no value. Only as he is able to show that they help him to do better work for God and His Church than he could have done had he ignored the past will they be worth the effort he is making. No structure, whatever may be its character, will be of real value now or at any other time that does not help those who minister in it, more effectively to make the name of Our Lord Jesus Christ known. Its very beauty may become its undoing, its magnificence may cast discredit upon it unless these things give emphasis to the Ministry of the prophet and priest whose great mission is to make the word of God known to every soul with whom he comes in contact.

There should emanate from the councils of the Bishop and his associates of the Cathedral, influences which make for the development of God's work everywhere, both at home and abroad. There should go out from that center, counsels which should transform human society and eliminate the evils which deface it, and further still, a constructive blessing should fall from the lips of its preachers and teachers upon all those who are searching after truth, whether it be the truth that underlies nature or the human forces which dominate society. In other words, the Cathedral should be a rostrum and a work shop in which every honest thoughtful man and every earnest worker may find a genuine sympathy in his effort to learn God's will and to make God's will known and done throughout the World.

This may be called a dream, but I am sure that it is a dream that no one will hesitate to call beautiful. I am glad to be able to put my thought into this form since I am quite aware that other conceptions have been believed to dominate those who are building such structures throughout the United States. I am satisfied, however, that any conception that would make a Cathedral less than a Church for all people would lack the cordial support of those who are most concerned in seeing the Cathedral system established. I happen to know, for instance, the spirit and the purpose of the men who are actuated by the desire to place on the great heights in New York City, the Cathedral of St. John the Divine. When finished, literally it will be a House of Prayer for all men, and a house so wondrously constructed as to be able to offer hospitality to those who have espoused any great cause which may call in any age for co-operation and support, and so it will prove a benefaction to thousands and will bring joy and happiness to generations yet unborn. I know also the men who have really put their heart's blood into the National Cathedral being erected in Washington at a place where it will stand for all time to come as a witness to the Gospel of Our Lord Jesus Christ. There at the very heart of the Nation it will be constantly preaching the great truths in the simple language of the Prophet, —"That the Lord requires of thee to do justly, to love mercy and to work humbly in His Presence."



ST. PAUL'S ON FIGUEROA STREET, LOS ANGELES. THE FRONT MOTIF HAS BEEN DRAWN BY THE ARCHITECTS FROM FERRARA, 12TH CENTURY. ALL PHOTOGRAPHS BY MARGARET CRAIG.

A Cathedral therefore is the figure at the heart of a city's life which not only by the graces of its architecture, the mystery and the charm of its structure, its glorious music and its noble art, will arrest the attention of men's minds, but which also will inspire their hearts to love the things that build up society and create a civilization that will make the last days a forecast of the Heavenly City whose builder and maker is God. Of course, all structures fall below the ideals of men whose purposes are high. No artist is really ever satisfied with the work that passes from his hands, but those of us who have been interested in the building of the Cathedral of the Diocese of Los Angeles have sought to bring into existence a structure which at least will be a witness to our belief, that the Lord God Omnipotent reigneth and that underneath all life is the power of a present God who holds us in His everlasting arms.



THE PULPIT WITH ITS MEDIEVAL SOUNDING BOARD IS AN INTERESTING REMINDER OF THE CONTINUITY OF THE CHURCH THROUGH THE AGES.



THE CARVVED PANELS ON THE BISHOP'S THRONE ARE PARTLY THE WORK OF THE OBERAMMERGAU PASSION PLAYER, ANTON LANG.



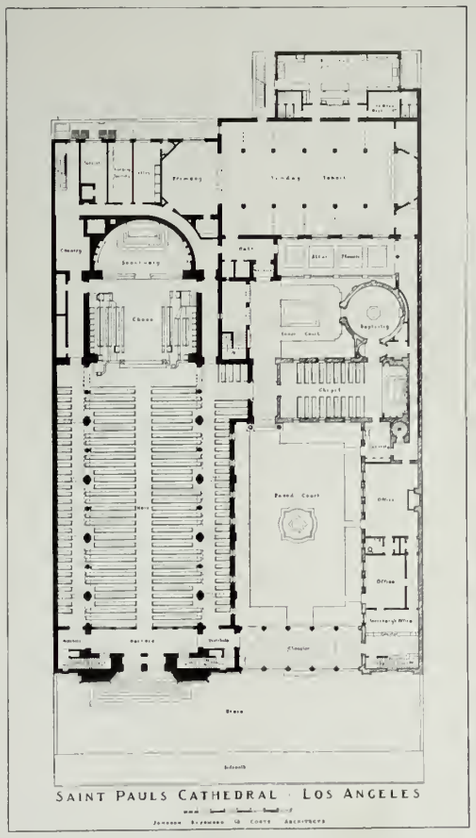
IN THE COURT YARD, ST. PAUL'S. JOHNSON, KAUFMANN AND COATE, ARCHITECTS. MARGARET CRAIG, PHOTOGRAPHER

The style is Italian Romanesque, the motif being drawn from the Twelfth Century Church of San Michele Maggiore at Pavia.

The inspiration for the Rose Window has been taken from an obscure Spanish Church.

The plan is the early Christain basilica. The choir stalls are in the Renaissance style and were made in America.

The beam ceiling is typical of early Christian architecture. The decoration of the apse is of Byzantine Mosaic pattern. The Sanc-



Johnson, Kaufmann and Coate, Architects

tuary floor is of imported Escalette marble. The nave floor is of Batchelder tile made in Los Angeles.

The Episcopal throne contains a block of oak taken from the roof timbers of Winchester Cathedral, which are of Norman date, while the panel containing the Episcopal seal of the Bishop of Los Angeles was cut from one of the beech trunks on which the choir walls of the same Cathedral were built in 1100 by Bishop Godfrey de Lucy and had been buried for 700 years under water when the foundations were underpinned in 1909.

The shields on the Transept entrance are those of Toronto and Nova Scotia.



LOOKING TOWARD THE ENTRANCE FROM THE NAVE. MARGARET CRAIG, PHOTOGRAPHER



THE CLERESTORY WINDOWS CONTAIN MEDALLIONS ILLUSTRATING LEADING EVENTS IN THE HISTORY OF THE CHURCH OF ENGLAND AND THE PROTESTANT EPISCOPAL CHURCH IN THE UNITED STATES OF AMERICA. THE CHANCEL WINDOWS SHOW SHIELDS OF CALIFORNIA AND OTHER DIOCESES.



THE EXQUISITE DETAILS OF THIS BEAUTIFUL CATHEDRAL MAKE IT THE MOST NOTABLE BUILDING OF THE YEAR ON THE WESTERN COAST. ALL THE BEAUTY AND DIGNITY OF THE HISTORIC CHURCH ARE EMBODIED IN ITS LOVELY BEING. JOHNSON, KAUFMANN AND COATE, ARCHITECTS.

THE COMMUNITY ARTS ASSOCIATION OF

THE State of California has had at least three periods of colonization since the dawn of recorded history. To be sure, the Spanish, English, French and Russian colonists who skirted the Coast or rode so gallantly up from New Spain found Indians here at the time of the Declaration of Independence; but who they were or whence they came is not recorded.

The Spanish occupation covers the first romantic period. The second, equally romantic if less full of beauty, was heralded by the coming of those adventurous pioneers of strikingly free and independent character, who crossed the American continent in the middle of the past century and who founded this state and still claim it through descendants as daring and independent as themselves.

The third and last conquest is still in progress.

Taking possession of the land in the name of their king, the Spanish grandees gave away whole counties to their dependents and made of this great beautiful territory a pastoral land, selecting always the best sites for ranch houses, pueblo or presidio.

Taking possession of the mountains and sea, the gold seekers built railroads and established commerce.

Coming by train-de-luxe, the third great group of conquistadores took possession of the climate and began a wonderful work of crystalizing here in this free and flourishing seaboard state and upon the broad courageous character of gallant don and sturdy pioneer, a peculiar people whose influence is already felt throughout the country and whose leisurely, scientific experiments in community work are watched and eagerly imitated.

Santa Barbara is remarkably situated to inherit and profit by all of these heroic sagas. Selected by the Spanish with their inherent instinct for favorable locations, her situation is beautiful, her climate ideal. Settled by some of the sturdiest and most independent of pioneer families, both Spanish and American, the town has long been the favorite watering place of San Francisco and the north. Identifying itself with the State's highest educational center, whose reputation, unrivaled, was being made by a faculty selected from Harvard, Yale, Johns Hopkins and other exponents of the best Atlantic traditions, Santa Barbara has for six decades sent her leading sons and daughters to Berkeley to be trained and educated.

So it is not surprising to find here in this most favored of California cities a modern, well organized Community Arts Association formed by the amalgamation of various activities and democratically carried on to allow self-expression in the individual and joy and delight in California's free life to the community as a whole.

For Santa Barbara has from the beginning shared deeply in the real California spirit. "Horseback riding and the siesta," as was said years ago, are still "her favorite daily program." Representing the highest civilization which America can boast, combining the cultivated home life of the Old South, the wisdom and intellect of New England and the *savoir faire* of her Spanish grandees, this one town has been —to the first generations of Californians as they grew up—a thing apart from the hurly-burly of commercial cities, a spot where the heart could pour forth its songs of gladness and feel a thousand chords respond from hill and dale, from lovely mountains and from opalescent sea. Children here grew up like centaurs of old, part of the horse they rode, and cantered gaily over the hills or swam like native fish in the waters of the island-sheltered bay. A spot where California, herself, blossomed like a flower. That such a perfect place should be invaded



PANTOMIME SCENE FROM BEGGAR ON HORSEBACK. PRODUCED BY C. A. A. IN SANTA BARBARA, AUG. 4-18, 1924, UNDER THE DIRECTION OF NINA MOISE. MRS. PETER COOPER BRYSE AS THE PRINCESS, MISS GERALDINE GRAHAM AS FIRST LADY IN WAITING. SETTING DESIGNED AND EXECUTED BY DAVID IMBODEN



THIS SERENE LITTLE WHITE BUILDING WAS REMODELLED FROM AN OLD FRAME COTTAGE BY GEORGE WASHINGTON SMITH, ARCHITECT, FOR THE LITTLE TOWN CLUB TO WHICH SOME OF THE MEMBERS OF THE COMMUNITY ARTS ASSOCIATION BELONG

by the gringo, the exploiter, the selfish devourer of land and spoiled for personal gain would be the tragedy of the last conquest of California.

What are you striving for, oh, despoilers of my country! What shall a man gain if he lose his own soul? To the south great steam shovels built after the terrible pattern of the "tanks" in the war, are chewing up the beautiful hills like infuriated elephants of the jungle tearing its verdure and flinging it in the mud. No spot is too beautiful, no vale too lovely to withstand their cruel onslaught. California's very beauty has been her undoing, sold for the profit of a few selfish, uncivilized people who do not know how to enjoy that with which they barter and trade. We who must live in the midst of this devastation of our inheritance shut our eyes in pain as we go about our work along the highway or trolley line. We cry out against the desecration, we warn those who are in such a hurry to make money, begging them to wait until they know how to treat California's slipping soil before they build on her hills. Like the gentle Indians of Ramona's time, we who love beauty and who found California so full of it, turn sadly away from her besmirched bays and butchered hills and hide in the mountains yet unspoiled—if one can go far enough and enter their sanctuary.

No return to the old, beautiful pastoral life of California is possible in the metropolitan district to the south. We have too great a mass of newcomers who do not even know how to live on a farm beautifully or scientifically. They want to be in the city and it will take a long time to assimilate a population which feeds on the husks of civilization through the machine of the ordinary moving picture house, and is herded away from the civilizing influence of California's great out-of-doors.

It is because the Community Arts Association of Santa Barbara has grown up as a product of California and is organically alive and equipped to meet these problems of the Southland, that we pour our earnest efforts into its activities and pray that it may grow and flourish like a green bay tree.

It has met all of our problems of the latest colonization of California fairly and squarely. Its organization is built solidly on California's soil and manned by experts cognizant of what California has to give her children and her friends. That some organization of this kind is necessary becomes evident and convincing when one realizes the flood of unthinking population that surges up the state. That delicate, lovely Santa Barbara can stop that tide is physically unthinkable; but it is the spirit that conquers in this modern war, and here the spirit is strongest and people have leisure to think things out while riding over the quiet hills or taking the sensible siesta which civilization has taught us to use.

One finds on investigating the developed organization of the Santa Barbara Community Arts Association, something uniquely natural. No artificial method of organization has been superimposed upon the town. No committees of energetic women have gone on investi-

SANTA BARBARA, CALIFORNIA

By M. URMY SEARES



HARVEST FESTIVAL DECORATIONS IN EL PASEO. PART OF THE PROGRAMME OF THE PLANS AND PLANTING COMMITTEE

gating tours of the Middle East to find out how it should be done. Nobody said, "Go to! we will clean up California!" Out of the quietness and the natural life of this old, gray mission town there grew up two or three movements for mutual pleasure and study. Beauty in color was one woman's heritage and she shared it with others: choosing dramatic ability or fitness of character is another woman's metier and she gives of her talent joyously for the pleasure of all. Ability to guide, and insight to organize the genuine efforts of others is the heritage of one who has grown up in Santa Barbara and with love for her people she has thrown her trained efforts into the work of making something fine and unselfish out of this master combination of native ability and modern social ideals.

Four years growth has made the dramatic activities and the School of the Arts strong in accomplishment. These departments are the oldest, and we plan to enlarge on their interesting activities in future numbers of the magazine.

Nothing gives a clearer idea of the standards and methods of an art school than a simple statement of who is at its head and who assists in teaching and criticism. So we give in full the staff which acts under the Board of Directors of the Community Arts Association and a Department Committee as follows: *Board of Directors of the Community Arts Association*

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Fernand Lungren, Chairman; Frank Morley Fletcher, Director; Mrs. T. Mitchell Hastings, Mrs. Ralph Hoffman, DeWitt Parshall, Dr. Allen Williams, Arthur Bliss, Emil Diestel. Jeanne Ange, Executive Secretry

School of the Arts Faculty
Graphic, Decorative and Plastic Arts

Frank Morley Fletcher: Atelier Cormon, Paris, 1889-92. Medals, Chicago, 1893; Milan, 1906. Instructor London County Council Central School of Arts and Crafts, 1896-1902. Director, Department of Fine Arts, University College, Reading, 1898-1906. H. M. Inspector of Schools of Art, Board of Education, London, 1906-1908. Director Edinburgh College of Art, 1908-1923. Member of Council International Society of Sculptors, Painters and Gravers, London, 1905-1909. Member Art Workers' Guild, London. Fellow of British Institute of Industrial Art.

Charles Paine: Associate Royal College of Art, London. Head of Department of Applied Art, Edinburgh College of Art, 1920-1921. Art Director, Guthrie & Wells, Decorators and Stained Glass, Glasgow, 1921-1923. Designer of Textiles, James Morton's Sundour Works, Carlisle, 1923-1924.

Colin Campbell Cooper: Member National Academy of Design. Jennie Sesnan Gold Medal, Pennsylvania Academy of Fine Arts, 1904. Member of International Jury Awards St. Louis Exposition, 1904. Gold Medal Art Club of Philadelphia, 1905. Gold and Silver Medals, Panama Pacific International Exposition, San Francisco, 1915. Represented in the Luxembourg Collection, Paris.

Marjorie Murphy: Student Cumming School of Art, Des Moines; Academie Colarossi, Paris; Member California Art Club; Supervisor of Drawing, Glendale, 1913-1915; Instructor Teachers' College, Santa Barbara.

Lizette Parshall: Studied Tapestry Weaving with Mme. von Ingens Bergh, a student of Frau Frieda Hansen, who revived the ancient Norwegian technique.

Music

Arthur Bliss, B. A., Mus. Bac., Cambridge. Professor of Conducting and Composition, Royal College of Music, London.

Edith McCabe: B. Ped. Albany Normal College; student Physical Education, Columbia University; Gilbert Normal School of Dancing, New York; and University of California; exponent of Russian Technique and natural or Greek dancing. Member of faculty Santa Barbara State Teachers' College.

French

Leon Clerbois: Graduate University of Brussels; publisher of technical and art works; formerly Secretary Cercle des Arts et de la Presse de Bruxelles; member organizing committee International Congresses of Public Arts, held in Liege, Paris, London and Brussels.

Henriette Diebold: Graduate Girls' College, Versailles; B. A. and M. A. Hamline University, St. Paul; Faculty Hamline University; two years' postgraduate work at the Sorbonne, Paris.

The nature and success of the Drama Branch is best understood by reading a reprint from *The Morning Press* of Santa Barbara, in which Samuel M. Ilsley analyzes the effect of the voting contest for the most popular plays produced by The Community Arts Players. We quote but three paragraphs of this interesting document:

"The Community Arts was never a 'little theater' movement. That is entirely different, and is distinctly for small groups, for experimentalists, for an advance guard, for come-outers, for artists. That aims to try the unusual, the new thing, the subtle, the outspoken, the sort of drama that must find its special audience, or educate its audience to a fresh point of view. It is successful only in the largest cities where there are many young artists and writers to draw upon for actors, and audiences as well. And even there the life of little theaters has been precarious. They rise, flourish for a time, and wither away. Out of New York and London few have persisted.

"Community drama is an entirely different thing. That makes its appeal to all sorts of people, to many sets and to various ages. It is a theater for the smaller communities that are not surfeited with professional productions, that haven't already the pick of the drama.

The more persons it can draw to its ranks as actors, scene painters, costumers and readers the better. It aims to give as many

(Continued on Page 22)



THE SCHOOL OF THE ARTS HAS RESTORED AN OLD SANTA BARBARA ADOBE FOR PART OF ITS CLASSES. OTHERS ARE HELD IN RENTED BUILDINGS AT PRESENT

WHY HESITATE? GIVE BOOKS FOR CHRISTMAS

By LOUISE MORGRAGE

THE season of seasons is with us once again, and the Yule-tide problem of choosing just the particular gift that will give its recipient the utmost pleasure. This year it need not be a troublesome problem at all, since there is such a remarkable display of fascinating books published to suit every purse and taste. No person can possibly fail to find some authoritative and entertaining work upon the hobby he hugs to his bosom, however unusual that hobby may be. In prowling about the book-shops, we found in fifteen minutes fifty books that anybody is welcome to give us, and we are glad to let that "anybody" know about it. And fifteen minutes was only a drop in the bucket, the number of alluring volumes increasing all out of proportion as time sped past. Some of these entrancing books were not new, but after all the time when a book is published is of so little consequence compared with its contents; if these continually entertain, inform and inspire, we have something that is never old. To this class we are firmly convinced these books belong that caused us to break the commandment, forbidding us to covet. How can we help coveting, when gazing upon such attractive books of travel for instance, especially those dealing with remote parts of the world still veiled in glamour, whither so many of us would eagerly go and so few of us can?

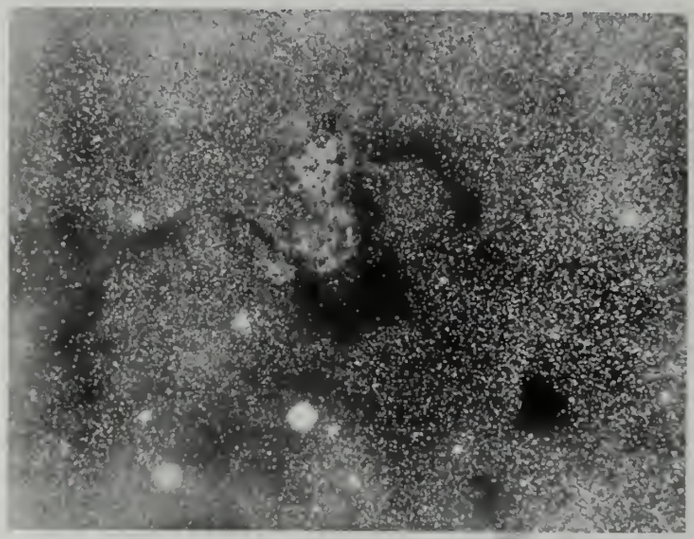
However we may travel in blissful imagination, if we are fortunate enough to get our eyes upon the pages of a volume of WANDERINGS IN ARABIA, by Chas. M. Doughty. (Thomas Seltzer Inc.) one of the best works on travel ever written, in this edition abridged, and so less expensive. Some years ago we were thrilled by a trip over the Sahara Desert made by two men in an automobile of the caterpillar type. This is described in ACROSS THE SAHARA BY MOTOR-CAR, by Georges Marie Haardt, and Louis Andouin-Dubreuil (D. Appleton & Co.) Citroen has written the introduction to this exciting account of the famous journey to Timbuctoo and Boutet de Monvel has illustrated it. Then there is ANGKOR THE MAGNIFICENT by Helen Churchill Candee, (Frederick A. Stokes & Co.), which is a colorful description of these ancient ruins in French Indo-China. We are particularly enthusiastic over GALAPAGOS, WORLD'S END by William Beebe. (G. P. Putnam's Sons) with its 24 colored illustrations by Isabel Cooper and 83 photographs mostly by John Tee-Van. This author has a vivid and distinctive literary style which makes this description of a naturalist's paradise interesting to many kinds of readers. BLACK LAUGHTER, by Llewelyn Powys (Harcourt Brace & Co.) is an unusual book about Africa. In PORTS AND HAPPY PLACES, by Cornelia Stratton Porter (Boni & Liveright), we have the entertaining experiences of a mother and her children, travelling through Europe and the book has practical value also. Nearer home is DOWN THE GRAND CANYON by Lewis R. Freeman. (Dodd Mead & Co.). Mr. Freeman has given here such a thrilling account of the 1923 expedition that we are proud to have him as a fellow-citizen. Another book of great interest to California is THE LAND OF THE JOURNEY'S ENDING by Mary Austin (Century Co.), which tells of the wandering peoples, Indians, Spanish and Pioneer Americans, all making this country their ultimate goal.



LEWIS R. FREEMAN OF PASADENA ON THE COLORADO RIVER. AN ILLUSTRATION LOANED TO THIS MAGAZINE BY MR. FREEMAN AND ILLUSTRATING THE BOOK HERE MENTIONED

Book-lovers will find many other delightful works on travel, but we feel we must mention also some distinguished biographies. Albert Bigelow Paine has written an introduction to the book of the year, MARK TWAIN'S AUTOBIOGRAPHY, (Harper and Bros.) The reader never loses interest in this vital record of an extraordinary personality. A very important book. Lawrence A. Abbott has collected the LETTERS OF ARCHIE BUTT (Doubleday Page & Co.), which give intimate glimpses of Washington in Roosevelt's administration. In MY LIFE IN ART by Constantin Stanislavsky, (Little Brown & Co.) the famous actor-director of the Moscow Art Theatre records his interesting reminiscences. AN INTIMATE PORTRAIT OF R. L. S. by Lloyd Osbourne, (Charles Scribner's Sons) contains a fresh viewpoint on a favorite author.

Among the books on general interest is BEHIND THE SCENES IN POLITICS, Anonymous (E. P. Dutton & Co.) The author at any rate knows what they do in secret conferences. UNDER DISPUTE by Agnes Repplier, (Houghton Mifflin & Co.) shows this lady to be as original as ever. PREJUDICES, FOURTH SERIES, by H. L. Mencken. (Alfred A. Knopf) is vigorous if not convincing.



THE DEPTHS OF THE UNIVERSE BY DR. GEORGE E. HALE IS ILLUSTRATED WITH SUCH PHOTOGRAPHS AS THIS TAKEN ON MOUNT WILSON AND SHOWING THOUSANDS OF STARS AND DARK MARKINGS WHICH ARE PROBABLY CAUSED BY CLOUDS OF NEBULOUS MATTER CUTTING OFF THE LIGHT OF STARS BEYOND THEM

The most sumptuous books of all are those on the decorative arts. Not new but always an authority is the HISTORY OF ARCHITECTURE, by Sir Bannister Fletcher (Charles Scribner's Sons) a valuable possession. Practical BOOK ON ARCHITECTURE, by C. Matlock Price. (J. B. Lippincott) is one of a series on the decorative arts. VILLAS OF FLORENCE AND TUSCANY, by Harold Donaldson Eberlein (J. B. Lippincott) has beautiful illustrations. A significant work is HISTORY OF ART, by Elie Faure, (Harper & Bros.) which discusses the development of man as revealed by art. ARCHITECTURE AND APPLIED ARTS IN OLD SPAIN by August L. Mayer, (Brentano's) is of particular interest here in California where there are so many Spanish homes. On gardening we have THE SECRETS OF MANY GARDENS and GARDENING IN SUNNY LANDS, two books on this charming subject by Mrs. Philip Martineau, (D. Appleton & Co.)

There are many others, of course, but space is limited and we feel that we cannot close this article without recommending once more certain books of general interest, reviewed in this magazine during the past year. They would surely be welcome gifts. Such as SO YOU'RE GOING TO PARIS, by Clara E. Laughlin, (Houghton Mifflin & Co.) Delightful to read either abroad or at one's own fireside. EPISODES BEFORE THIRTY, by Algernon Blackwood, (E. P. Dutton & Co.) is an unusual autobiography and very much worth while. CREOLE SKETCHES by Lafcadio Hearn (Houghton Mifflin & Co.) is a collection of papers written for a New Orleans newspaper early in Mr. Hearn's career, of interest to admirers of his beautiful prose. Bernard Shaw's SAINT JOAN (Brentano's) is a literary achievement. Every citizen of the United States will find pleasure and profit in reading THE CONSTITUTION OF THE UNITED STATES, by James M. Beck (Geo. H. Doran Co.) And every inhabitant of this and other countries will find intense amusement in looking at A. B. Frost's illustrated stories, THE BULL CALF, AND OTHER TALES (Chas. Scribner's Sons) and CARLO (Doubleday Page & Co.) THE DEPTHS OF THE UNIVERSE by George Ellery Hale (Chas. Scribner's Sons) is an account of discoveries on Mt. Wilson, made intelligible to the layman. Mr. Frost and Doctor Hale are residents of Pasadena as well as William Bennett Munro, the author of PERSONALITY IN POLITICS (The Macmillan Co.) in which he gives a lucid exposition of present problems.

In fiction we recommend MARIFLOR by Concha Espina (The Macmillan Co.) an exquisite tale of Northern Spain. VIENNESE MEDLEY by Edith O'Shaughnessy, (B. W. Huebsch, Inc.) A pathetic subject made exhilarating by the author's distinctive style and sense of true values. May Sinclair in A CURE OF SOULS (The Macmillan Co.) gives a brilliant character sketch. We find a sympathetic and artistic study of social life in THE LITTLE FRENCH GIRL, by Anne Douglas Sedgwick, (Houghton Mifflin Co.) THE THREE HOSTAGES by John Buchan, (Houghton Mifflin & Co.) is a thrilling story of unusual adventure.

Books on California are always particularly acceptable especially those written by Muir, Mary Austin, Gertrude Atherton, Stewart Edward White, and of course many others. As a souvenir of San Francisco, there has been issued an attractive little booklet called THE DAY THAT I WAS BORN by Clarence Urmy the poet. Also in several of the book-shops are first editions of the standard authors and volumes with rare and beautiful bindings, but these naturally would be expensive gifts.

HOW AND WHY OF MOTION PICTURE MAKING

By GEORGE DROMGOLD

HAVE you ever passed by a stage entrance or the forbidden gates of a moving picture studio, without experiencing a secret desire to cross the threshold and explore the mysterious realm of make believe which lies beyond?

The producers of moving pictures are well aware of this desire, and I might add, jolly well pleased with it. They seek to intensify our curiosity by constructing board fences twelve feet high around their studios. These fences as a rule are topped off by a decorative arrangement in barbed wire. Apparently these fence boards are hand picked, for whoever heard of a knot hole in a studio fence. "No Admittance" has been adopted as the studio slogan, and should you doubt the sincerity of its meaning, a glance at the stern faced officer guarding the main entrance will reassure you. "Keep Out" is very plainly stenciled upon all doors and door mats while "Keep Off" signs snap at your heels from the parkway lawns. One feels like an immigrant on Ellis Island. The producer is not altogether inhospitable, for he has placed a large "Welcome" sign in electric lights directly over the box office of his down town theater. War tax extra.

However, we should not be too hard of Mr. Producer, for only a few years ago it was a compartively easy task to gain admission to any of the larger studios. Unfortunately, the public abused this privilege, eventually forcing Mr. Producer into raising the studio draw bridge and filling the moat.

It has been my privilege for the past twelve years to be more or less closely connected with the moving picture industry in southern California. However, this is not altogether what is wrong with the "movies." I have made an extensive study of the many movie tribes along the California coast, and enjoy a "yessing" acquaintance with many of their chiefs. Therefore, I offer my services as guide on a series of California Southland Tours, throughout the various interesting departments of a modern moving picture studio. Without the aid of lantern slides. I shall try not to annoy you with boresome technicalities or intricate diagrams, but simply show you how the many baffling effects are obtained in our everyday cinema.



A PICTURESQUE EXAMPLE OF A MOVING PICTURE STUDIO EXTERIOR IN THE SOUTHLAND OF CALIFORNIA

Mr. Will Hays, the so-called motion picture Czar, is striving to bring worthwhile pictures to our screen, pictures that contain both educational and entertainment values. I can assure Mr. Hays that his plan is heartily endorsed by countless numbers of theater goers, whose intelligence has been grossly insulted many times during the past year. With the unlimited possibilities of moving pictures, this should be a comparatively simple matter to remedy.

This recalls to mind that hackneyed expression, "The motion picture is still in its infancy." No doubt this is true, but judging from a few screen impositions I have recently seen, I should say, "The motion picture is in its second childhood."

At this writing, there are some thirty or forty motion picture studios located in southern California, giving employment through their various branches, to over ten thousand people. I am unable to give you the weekly payroll in round figures, owing to the limited space allotted this article.

When one stops to consider that during the past few years, the moving picture has climbed, or rather leaped to fourth place in the long list of American industries, it is a remarkable achievement.

Close to ninety percent of American made films are produced in southern California. I refrain from giving the main reason for this, as I should be compelled to start with the word "climate," and if I remember correctly, this has been lightly touched upon before in connection with southern California. Foremost among the many good reasons why this has been selected as the moving picture mecca, is the fact that it possesses greater scenic advantages. By this I mean a greater variety of scenery within its boundaries. A sparkling sapphire blue sea, with its ships from distant lands, white sandy beaches, picturesque islands, thickly wooded hill lands, great deserts and bad lands, range upon range of snow capped mountains with their giant forests and mirror like lakes, all these jewelled gifts of nature and many more are silently waiting to do their bit before the moving picture camera.

Not alone in its natural scenery does southern California surpass but also in its architecture, for nowhere in the world is there a greater variety of architecture to be found. Should the moving picture scenario call for a New England fishing village, or a street of bazaars in sunny Spain, the producer should experience little difficulty in finding them, for they are here.

I wish to state here, that a great service has been rendered the various studios, by the Film Location Bureau of the Assistance League of Southern California. This bureau maintains a most complete photographic display of beautiful homes, gardens, choice bits of architecture, and unusual atmospheric settings to be found close at hand. This has proven to be a great time saver to the producer, who formerly was compelled to spend days motoring about the country, in search of a desired location.

The exterior view of many of our modern studios is very pleasing to the eye, while others are far less attractive. This of course in no way affects the quality of their productions. For example, one of the largest and most completely equipped studios on the Pacific coast, has the appearance of a training camp barracks or a freight depot, when viewed from the street. Yet strange to say, some of the most elaborate, exotic, and costly film spectacles are produced at this immense, barn-like plant. One of the best reasons for this apparent lack of interest in exterior decoration on the part of several producers, lies in the fact that the property their studios are situated upon, has recently become so valuable, that within a very short time these studios will be moved to their new locations, a short distance from the city.

However, we are very grateful to those artist producers, who have been thoughtful enough to mask in their film factories with very attractive exteriors. Putting on a good front is an excellent policy at all times.

Let us lead you now through the massive gates of a large studio. To your great surprise you are standing in a garden of beautiful flowers, green lawns, and ornamental shrubbery. There are many queer shaped buildings in this garden, their white walls contrasting sharply with the green clover surrounding them. A perfect maze of well laid out concrete walks and drives, leads off in all directions. You are most impressed with the absence of noise and confusion, which you rater expected to find. Instead, you find yourself in an atmosphere of dignity and perfect harmony. Everyone seems to be busily engaged with the various duties of his particular department, without any apparent rush or excitement.

There are many interesting looking people passing by. Stern faced executives wearing horn-rimmed glasses over a theatrical frown; actors and actresses in colorful costumes and make-up; here and there you recognize the familiar face of some screen luminary or popular author. A very intellectual looking individual with tousled hair and a far away expression on his face passes by, his hands are filled with fluttering manuscripts, this gentleman is a scenario editor and is possibly looking for an empty waste basket. Here they come and there they go, directors, cameramen, film cutters, assistants, casting directors, musicians, production managers, artists, electricians, carpenters, grips, etc., etc. You become so interested watching these endless processions of movie people, that you find it difficult to move on to other points of interest, but you shall meet all of these people again later on in their respective departments.

The buildings vary in size from the small, square, thick walled camera vaults, which occupy a position near the main entrance, to the great enclosed stages with their many wonderful settings, or "sets" as they are called. It is within the massive walls of these

(Continued on Page 33)

PASADENA'S ANNUAL ANIMATED ROSE GARDEN JANUARY 1st



ONE OF THE EARLY RAYMOND HOTEL ENTRIES WHEN THE FAMOUS WHITE HORSES WERE USED.

PRACTICALLY every world traveler can tell you what the Pasadena Tournament of Roses is, exhaust every adjective, and use much hyperbole if he be that kind of person, and even if phlegmatic—glum to a degree—he will vouchsafe the information that it is well planned and executed, and one parade that is always on time! You may be sure a grouch would notice that.

To the great crowd of visitors, however, the origin of the Tournament is shrouded in the remote past, or what is worse, absolute indifference, though it would seem only fair when the Tournament has given so much pleasure to such masses of people that some mention should be made each year of the founders of the pageant.

Dr. Charles Frederick Holder early in 1888 broached the subject to friends in Pasadena, after having enjoyed a floral fete on the Riviera, and through the aid of Dr. F. F. Rowland, Mr. C. D. Daggett, then the president of the Valley Hunt Club, and other members of that early club the idea was worked out on a small scale and the first Tournament held on January 1, 1889. This first parade was a community affair merely; everybody who had a carriage, buggy or wagon, trimmed the vehicle with flowers and drove triumphantly along the assigned route. The first pageant terminated in ghymkana sports on what was then the village baseball and sports field, and because there was tilting at rings by horseback riders, and events of a tournament nature the floral parade came to be known as the "Tournament of Roses."

Each succeeding year since the beginning has seen the Tournament grow in interest and in beauty. It has long since ceased to be a community affair in the strict sense of the term, as entries come from surrounding towns, from as far north as Portland, and on occasions from Atlantic City, far Hawaii and Manila. But with the growth the early rules have not been abandoned; it still remains true that only fresh flowers may be used, which means that the groundwork of the float or entry may be prepared in advance but the flowers can only be arranged during the night before or the early morning hours of the parade.

As in the beginning the Tournament is always followed by athletic sports; following the jousting and tourney events, came the chariot races, suggested by Mr. C. D. Daggett, and carrying all the thrills of the chariot races which roused the rivalry of the ancient Romans. These were superseded in 1902 by the football game, the first game being between the University of Michigan and Stanford.



FLOAT ENTERED BY LOS ANGELES, ANNOUNCING HER FIRST CIVIC FIESTA, HELD IN APRIL, 1893.

The Tournament was given under the auspices of the Valley Hunt Club for the first eight years, after which its growth seemed to demand a separate organization and the Tournament of Roses Association was formed, Martin H. Weight acting as the first president. This organization grew in strength and by its efforts increased the size and importance of the pageants each year. The Association also purchased and deeded to the city of Pasadena a tract of about twenty acres, known as Tournament Park, to be devoted to athletic sports. The parade always disbands in this park and here the prizes are awarded. The annual football games were held in this park until the Stadium or Rose Bowl was built when the games were transferred to it.

The Tournament Parade has been especially favored by the weather, never having been rained on in all its long life. On occasions it has stormed terribly the day before, only to provide a brighter and more beautiful New Year's day. Once, a year or two ago, while it rained in Altadena, Lamanda Park and sections of Oak Knoll, fairly encircling the Tournament, the parade was not only dry but little shafts of sunlight constantly flickered through, gilding the domes and crowns of the floats and turning to jewels the drops of moisture in the hearts of the flowers.

Mr. Walter Raymond, owner of the famous hotel standing on a knoll south of Pasadena proper, and one who has lent his interest perhaps more strongly than any other to the upbuilding of this district ever since pioneer days in the early '80s, sketches interestingly some of the contacts he has had with the life of the Pasadena Tournament of Roses Association:

"Entries have been made by the Raymond Hotel in the Pasadena Tournament of Roses for the past sixteen or seventeen years.

"The first two or three years, the hotel was represented by a decorated victoria drawn by two black horses, sweet peas being used one year to such good effect that the carriage won the Hogan trophy as the most beautiful entry in the parade.

"Then, for a number of years, a float was constructed with a wagon as a base, various motifs being worked out, such as seashells, a swan, and New Year bells. One year the float



AN ESPECIALLY WELL DECORATED COACH, ENTERED BY THE HOTEL CARLTON, ONE OF THE VERY POPULAR HOTELS OF THE EARLY DAYS.





NOT EVEN FOOTBALL, THAT HIGHPOWERED PRODUCER OF THRILLS, COULD SURPASS IN INTEREST THE CHARIOT RACES WHICH WERE HELD IN TOURNAMENT PARK, PASADENA, FOLLOWING THE AWARD OF PRIZES TO THE WINNERS IN THE FLORAL PARADE UNTIL 1902.

idea was entirely discarded, the entry being a life-size floral elephant made of wire, the motive power being two robust gardeners who acted as the legs.

Following this, a special body with small wheels was constructed and the floats built upon this each year. Ever since this special body was built the three white horses have been used to draw it. For the past few years,



THE COLUMBIA HILL TENNIS CLUB WAS A PRIZE WINNER AMONG THE CONTESTANTS OF EARLIER DAYS AND PROUDLY RAISED THEIR STANDARD.

these white horses have been the only ones in the parade and always draw applause all along the line of march.

"Recent entries of this type are:

"A sleigh, from which two small boys threw snowballs of confetti into the crowds; a rocking boat, filled with little girls; a hayride; a maypole; a Dutch windmill; a canopied chariot; a Chinese junk; a birdcage.

"From the very beginning, the entries have been constructed at the hotel, and all the work



WHEN AUTOS APPEARED IN THE ENTRIES IN 1905 THE DOVE OF PEACE WAS A HUSKIER BIRD THAN THE ONE WE NOW KNOW.

on them has been done by hotel employees. No effort has been made to have them elaborate, rather the idea striven for has been to have them unique, both in the basic plan and in the treatment of it."

The outlook for the thirty-sixth Annual Tournament, to be staged New Year's, is gratifying, according to W. F. Creller, this year's President.

"The acceptance of our invitation to be the honored guest of the coming Tournament, by James A. Drain, National Commander of the American Legion, is considered by the Tournament as furnishing a most happy prospect for this year's plans," said Mr. Creller. "American Legion Posts of the Southwest have showered offers of beautiful floats upon us, in such numbers that we decided to make the American Legion the piece de resistance and Colonel Drain has agreed to ride in the Legion Division. Not less than twenty floral entries will be made in the Legion Division alone.

"Special effort is being made to set forth a beautiful division of mounted entries, to be provided by horse lovers of the several riding clubs in Southern California."

Mr. David Blankenhorn, in charge of the police and traffic arrangements, is in conference with traffic experts of the Stanford student management and proper arrangement and handling of the 40,000 automobiles expected in Pasadena next New Year's will be considered from every point of view.

The Parade Committee, headed by Harry M. Ticknor, has already promises of nearly one hundred floral entries and from the designs furnished, it is to be seen at this early date that the 36th Annual Tournament of Roses Parade should please even those who



FLOWER DECKED HORSES AND THEIR RIDERS HAVE ALWAYS ADDED BEAUTY AND ZEST TO THE PARADE AND WILL AGAIN THIS YEAR.

are familiar with its annals and whose expectation of something more exquisite each year has been met so ably in the past.

The choice of such outstanding teams representing East vs. West, as Notre Dame and Stanford, is expected to furnish one of the most interesting and exciting gridiron battles ever brought to the Pacific slope.



THE GLENDALE ENTRY WAS PARTICULARLY INTERESTING BECAUSE THE GRASS WAS CROWN ON THE FLOAT TO FORM THE BACKGROUND.



U. S. NAVAL ACADEMY ENTRY, 1924, ATTRACTED DOUBLE ATTENTION BECAUSE OF THE ARMY AND NAVY FOOTBALL GAME WHICH FOLLOWED.

SOUTHLAND

California and Foreign Relations

WHOEVER watches assiduously the shifting currents of public opinion can not fail to be impressed by the growing interest which the American people are taking in international affairs. Not only are our political parties and the Federal Government devoting increasing attention to foreign relations but the press, the churches, the universities, and the clubs are all placing daily a stronger emphasis upon the study and understanding of international problems.

This change is particularly noticeable in California. Take, for instance, our leading newspapers and see the space allotted to foreign political news and mark the deference shown recently for the League of Nations and its varied activities. As for the clubs, few are those which do not make provision for several addresses, throughout the year, upon international problems, and which are not willing to pay a handsome price to hear a prominent lecturer on world topics. Many have appointed competent and enthusiastic committees on International Relations and eagerly seize every opportunity further to educate their own members and enlighten public opinion. Whatever we may do politically, there is no doubt that intellectually and sentimentally we are breaking through the artificial barriers of "American isolation."

If that interest can be sustained and wisely directed, America will become a most promising field for the development of sound international policies. All this latent good will, however, this desire to know, to co-operate, to be of service must be given adequate means of expression, they must be organized so that they may function judiciously and fruitfully.

A thousand ministers preaching peace and good will, a thousand clubs adopting resolutions of sympathy, a thousand lecturers imparting carefully collected information will accomplish but little unless some rational and persistent attempt is made toward the efficient co-ordination of all these truly praiseworthy but scattered efforts. Some months ago a few far-seeing men in California began to reason thus: "We believe in the deep sense of fair play of our people. We know their keen interest in international questions, but we also know how difficult it is to arrive at accurate interpretations of facts pertaining to foreign relations, how hard it is to appraise the motives which determine the attitude and inspire the sentiments of other nations toward us. Therefore a concerted effort must be made for public enlightenment and guidance so that this most important field of human relations be not left to chance, or to the misguided zeal of impractical idealists and short-sided patriots."

Forthwith these men decided to take appropriate steps toward the attainment of that highly desirable goal. Their first official act was to call a conference of International Good Will, at the Pacific Palisades, Los Angeles, in June, 1924. Representatives of thirty organizations attended and gave a convincing demonstration of what could be done. The conference recommended that a plan for permanent co-operation be developed. A committee was appointed to report at the earliest possible date upon the wisdom and feasibility of the undertaking. After several meetings, the committee voted unanimously the creation of co-ordinating agencies to be known as Councils on International Relations. The first of these councils was to be established in Los Angeles. Effectively, on September 19, 1924, the Southern California Council came into existence. A similar council will be functioning soon in San Francisco.

The Council on International Relations is born of the idea that the greatest problem confronting humanity is that of just and enlightened relations between races and nations. The extension of the moral sense to the domain of international intercourse, the development of international intelligence and consequently the gradual elimination of the grossest forms, at least, of racial and religious prejudice naturally suggested themselves as the logical means of reaching that long-sought goal, world peace.

The council, however, did not find itself on virgin ground. Many groups were already at work in this field and they are now to have a voice in the council. They represent education, business, labor, agriculture, religion, the press, patriotic societies, men's and women's clubs, and any association engaged specifically in improving international relationships.

These groups are now to come together from time to time, and without losing their individuality, compare their ideals, their program, their facilities for work, their opportunities for influence and devise a plan of mutual assistance in order that their respective efficiency may be materially increased. To that end the council will maintain a Speakers' Bureau, a Research Section, an Information Service, an Extension Division, organize monthly meetings and an annual conference. Other means of co-operation will be provided as circumstances allow or suggest.

Perhaps the most encouraging feature of this interesting innovation is the fact that the council is to be guided through its difficult beginnings by men of character, vision and ability, such as Doctor Ernest Moore, director of the Southern Branch of the University of California; Doctor Robert Millikan, president of the California Institute of Technology; Doctor Charles H. Scott, president of the Pacific Palisades Association; Doctor James A. Francis, a well known spiritual leader. It is confidently expected that Mr. Henry Robinson, on his return from Europe, will assume the presidency of the Southern California Council. His international standing, and his exceptional record of service in foreign relations, would impart to the movement a significance and a dignity which would render it almost immediately productive of the most beneficent results.

The Southern California Council on International Relations has taken up its task in deep earnestness. It has resolved to open up a new era in International Relations, particularly in the great Pacific Basin. We pray that it may succeed. In any case it will undoubtedly help toward the formulation of consistent and truly constructive foreign policies and further develop in our people a genuine love for justice and fair play.

PAUL PERIGORD.

To Lead Our Feet Into the Paths of Peace

LOOKING back over the past six years, marked so deeply by the unhealed wounds of war, by bitterness, fear, hatred and discouragement, it is quite impossible to describe in detail the many patient and determined efforts that have been made to find the path to settled peace. These efforts have expressed themselves in demands for legislative action outlawing all wars, in calls for disarmament conferences, in suggestions for international courts, in prize peace plans, in political platforms, in the rise of peace-loving statesmen and their parties in Europe, in reparation plans for Germany, in resolutions by all sorts of clubs, societies and meetings, in Church pronouncements and commissions, in endless debate and growing literature, and in those ceaseless murmurings and strivings among the masses of earth that seem to presage a nobler and happier life.

We may regard at least some of this growing peace sentiment as having come to a sort of culmination in the recent profoundly significant action at Geneva. The League of Nations proposes that all causes of war be submitted to compulsory arbitration; that the military and naval forces of all the other nations in the League be combined against any "aggressor" nation, and that in June, 1925, a conference be held in Europe to consider disarmament.

The proposal is, no doubt, far from ideal. It still pins the hope of the world to military force. It declines to trust moral foundations and spiritual forces. It will use armies, warships and air fleets to crush any nation that tries to start something. And that, of course, means "war to end war," of which we are all a trifle weary and a bit sick.

OPINION

Nevertheless, the League's action marks a great advance, indicating also the new heights of distinction and power to which it has come in its efforts to enforce peace. Never before has it been so vigorous and compelling. Its Fifth Assembly, marked by the presence and participation of Prime Minister MacDonald and Premier Herriot, was nothing short of momentous in the advance of the world against war.

Armistice Day also finds the Churches in a new and advanced position. They are committed openly and positively to peace. Many authoritative and influential ecclesiastical bodies have boldly declared in the strongest possible language that war is an un-Christian, sinful, ruinous and all-around damnable thing. They have flung it out. They will no longer associate with the hideous business. They propose to destroy it utterly in the name and for the sake of Christ. Very well. Armistice Day comes along as an opportunity to dig in. The Churches must hold their gains and consolidate them. They must prepare to go farther, to experience again the joy of intellectual and moral battling for a great cause and to taste afresh the fruits of victory. Recent events in American military life may well create the impression that the Church, if it tries, can speak without squeaking. Its voice is beginning to rumble a little. It may be able, if intelligent, united and unequivocal, to speak so forcefully that a world will sit up and listen. Therefore, the suggestion from the Federal Council of Churches and the Peace Commission of the Methodist Episcopal Church that the peace forces be mobilized through the churches on Armistice Day ought to be enthusiastically followed.

Special stress might well be laid on the creation of a popular will that shall insist on the criminality of the war business. Mars was always by nature an outlaw. At heart he is a criminal. He ought to be that in the eyes of international law. If war is the abomination the Churches say it is, the instigation and waging of war ought in all conscience to be a crime. Instead of that, the old war-god is fed, groomed and petted behind the stockade of national constitutions and statutes, and over him is flung the beauty of the national colors.

The militarist is by choice and training a killer of men and a destroyer of property. Is there any good reason why he should find refuge in the sanctity of the law or be held aloft in the esteem of men? Why must the manufacturer of poison gas and high explosives, made to be used solely in the assassination of human beings and the annihilation of the priceless works of civilization, be held in any more respect than the manufacturer of alcoholic drinks or the purveyor of narcotic drugs? All of them alike get rich at the expense of human suffering. What shall we say of a nation that, accepting the ideals of the Christian faith, engages in this sorrowful and disgraceful business? Can not more be said truthfully against the legalized war business than used to be said against the legalized liquor business?

The outlawry of war will, of course, demand the codification of international law, new agreements defining the criminality of instigation, preparing for and carrying on war, an international judiciary and police force backed by the moral sentiment of the world. The mere declaration that war is outlawed will be of no great weight. The crime must have a proper penalty affixed to it. Laws without penalties are easily ignored. If the nations can agree that the crime of stirring up or waging war shall be visited with a heavy sentence of financial and commercial losses running through many years, war could not be made to pay. And when it loses the glamor of profit, it will, like any other business, be given up. Under the sobering influence of certain and heavy punishment, even an ambitious war-lord or a smooth and whispering diplomat might be persuaded to put on his thinking cap before cutting the leashes on his dogs of war.

Making war a crime and "making the punishment fit the crime," would, by depriving militarism of the lures of glory and of greed, cast out of the way an ancient barbarism which even in this year of grace is permitted to obstruct the progress of men and the coming of God's kingdom.

THE REVEREND RALPH BRAINERD URMY,
Pastor First M. E. Church, Bellevue, Pittsburg, Pa.

My Cabin Trees

AT NIGHT when my lights are lit I love to stroll out among the wild growth of trees below my cabin. After rambling about my bouldery estate admiring the willows and the fringe of cottonwoods and water alders that have struck root along the edge of the watercourse, I retrace my steps. Reaching the home grounds I behold through the leafy tracery of green boughs the friendly light beaming in my cabin window. The deepening dusk has blotted out the greenish-blue outlines of the young eucalytus trees, while a spreading sycamore bends protectingly over the cabin roof. Can this be part of the hurrying teeming city of Los Angeles! The sylvan setting, the hushed silence of evening time, the true atmosphere of the wilds, breathe of the open places far away in the rocky, tree-lined clefts of the eternal hills.

This morning I had a caller. Stepping from the hot arid pavement to the cool leafy environs of my home—a short distance indeed—he exclaimed, "Why, I travel sixty miles week-ends to find a place like this!" And yet I am located in the city of Los Angeles.

How one looks forward to returning to his favorite spot after a period of absence. While I was away last winter and spring I wondered many times about my young eucaltus, especially if they were exchanging their greenish-blue leaves of infancy for the sickle-shaped leaves denoting a more adult life—if four years of joyous living can be termed such. What a delight to look upon the tall minarets of green shooting rapidly upward in the race for supremacy of light and air! My faithful spreading old willows of the years gone by when this place was a wilderness have encroached so far on the trees I have planted that I have had to cut many of them back, much as I regretted to do so.

Last winter I planted a few Digger pine seeds gathered from my former home in the Tehachepi Mountains. This summer to my great joy I found that one of them had expressed its desire to experience life in an alien land far from the habitat of its kin, for it has left its seed home, broken through the soil, and is now bravely reaching upward, its delicate bluish tip extending about three inches above the ground. To me this miniature Digger pine is a crystal. I look at it and recall days that are pleasant memories, seeing again in the billowing, rounded masses of the Tehachepis stretching far away to the vast bulk of Mt. Whitney, herds of range cattle seeking shelter from the mid-day sun, and long reaches of cool, winding canyons extending far into the rugged heart of Nature.

I cannot have enough trees. Beneath a sturdy wild walnut shading the backyard is springing up a crop of seedlings. I want all of them to live that they may add beauty and shade to my woodland grove. Under the blue gum trees numerous tiny alders, each carefully marked and tended, are thrusting their leaves upward to the light. Especially am I delighted with my tall symmetrical water alders that ventured down from the mountains either as seeds or seedlings in the wake of the flood of 1914. Never before that year in my wanderings in Arroyoland did I ever find a single specimen of this lover of shade and cooling streams.

One ambition I have which I fondly hope will be realized some happy day, and that is to see all the bare, brown hills of southern California clothed in the beauteous splendor of living green,—trees native and imported flourishing side by side, billowing and rippling in the cool Pacific breezes and furnishing homes for our nesting birds.

The dusk of evening steals upon me as I write, the dusk that comes early to my woodland retreat because of the dense shade. But day has not yet departed. Looking up from my work I behold the glorious, golden, California sun tinting with molten sapphire the crest of the high hills.

ERNEST G. BISHOP.

TOWN AND COUNTRY CLUBS AND FUNCTIONS



THE OPENING OF THE POLO GAMES AT MIDWICK IS ALWAYS FRAUGHT WITH INTEREST AND DOUBLY SO THIS YEAR AS WE RECALL THE CONQUESTS OF THE QUARTET, KNOWN AS THE FAMOUS MIDWICK FOUR: CARLETON F. BURKE, ERIC PEDLEY, E. G. MILLER AND ARHUR PERKINS, WHO, AFTER WINNING THE PACIFIC COAST CHAMPIONSHIP FOR THE THIRD TIME, TRAVELED TO THE OTHER SIDE OF THE CONTINENT AND WON THE JUNIOR, SENIOR AND OPEN CHAMPIONSHIPS ON THE ATLANTIC COAST.



A TENSE MOMENT FOR IDAHO, RATED ONE OF THE BEST TEAMS IN THE COUNTRY, DURING THE GAME WITH THE TROJANS, SATURDAY, NOVEMBER 22, IN THE COLISEUM, LOS ANGELES. THE VANDALS FOUND A DIFFERENT TEMPERATURE FROM THEIR FIELDS OF THE FAR NORTH AND SEEMED AS OFTEN A VICTIM TO THE POWER OF THE SUN AS TO THE MIGHT OF THE TROJANS.



ON THE OCCIDENTAL CAMPUS, PATTERSON FIELD, NOVEMBER 22, A DAY DEDICATED TO FOOTBALL ALL OVER THE COUNTRY, POMONA AND OCCIDENTAL FOUGHT FOR THE CHAMPIONSHIP OF THE SOUTHERN CALIFORNIA CONFERENCE, WHICH, AFTER A SPECTACULAR CONTEST, WENT TO POMONA. THE GAME WAS ONE OF THE MOST SENSATIONAL YET STAGED BY THESE RIVAL INSTITUTIONS, AS BOTH THE TIGERS AND SAGEHENS SUPPLIED THRILLS IN EVERY QUARTER, SATISFYING EVERY ONE OF THE TEN THOUSAND OR MORE FANS, EVEN THOUGH THE ULTIMATE RESULT WAS MORE TO THE LIKING OF THE SAGEHENS THAN THE TIGERS.



THE GAME BETWEEN WASHINGTON AND THE NAVY, FOLLOWING THE TOURNAMENT OF ROSES, IN THE STADIUM, PASADENA, JANUARY 1, 1924. THE 1925 GAME WILL BE PLAYED BETWEEN STANFORD AND NOTRE DAME IN THE STADIUM.



P. E. BOWLES' LIGHTWEIGHT HUNTER, "FLASH OF STEEL."



"BOUNDER," THOROUGHBRED HUNTER, OWNED BY REVEL ENGLISH.

POINTS ON HUNTERS FOR THE COMING AMBASSADOR SHOW

BY P. M. F.

IN VIEW of the greatly increased attention paid the horse, and the marked growth in the quality and number of entries in our western shows, it might be of interest to horse-lovers were they told some of the general rules for judging, and the reason for the importance of that much used but little understood word "conformation."

By horse-lovers, I do not mean the small class of men and women who really know and understand the horse and his principles of mechanics; but that majority who fill the grandstand, who are true admirers of the horse without fully understanding what his good points are or why they are good. As a rule, when the grandstand chooses one horse to win and the judges another, it is not due to poor judging, but to ignorance in the grandstand, often as to the type called for in the class being judged. People do not read their programs carefully. A showy park-hack in a road-hack class will cause much indignant comment when he does not win; and lack of sympathy with the judging does not help the spirit of the show, even if this lack arises from ignorance. Then, of course, there are blemishes to be considered; these may be glaringly evident to the judge but not noticeable enough to catch the eagle eye of the "rail-bird" or to be seen from the grandstand.

There are types of horses suitable for various purposes. These are divided and supposedly entered in the classes to which they belong. Due to an error in judgment on the part of an exhibitor, horses are sometimes shown out of their class. In these various groupings style, conformation, and way of going differ so much that a man who is an authority on one type rarely feels qualified to judge another.

In the hunter classes, conformation usually counts fifty per cent and performance fifty percent. In the jumping classes performance alone counts. That conformation should count for so much is important, although at first thought it would not seem to be so. It is by showing model horses that the taste of the public is educated and improved and the dealers are stimulated to breed for better lines. There is a mechanical or common sense reason for every desired point in a horse, and as these points vary with type, I will confine myself here to hunters, the most interesting but perhaps least understood animal shown.

Conformation, Mr. Webster tells us is "fashioning of anything by symetrically arranging its parts," but as applied to a horse, it is even more; it means also the lines which give most in balance, strength, endurance and beauty and will produce dexterity in performance. While judges do sometimes differ on these lines and points, I find that the best of English and American authorities agree that the following are necessary.

The type is of course thoroughbred for he is the hunter par excellence. It is of interest to note that his bone, though generally smaller than other breeds, is denser, more the consistency of ivory, while the bone of the half or three-quarter bred is larger and more porous and therefore not able to bear as much weight or strain. Our model should have a fairly small head, wide between the eyes and ears, denoting intelligence; the eyes themselves should be large and kindly, denoting a good disposition; he should have good width between the lower jaws, so that he may flex his head easily, and a fairly long neck with head well set on and slender at the throat.

We now come to a most important point, the sloping shoulder. A straight-shouldered horse may jump as well as one with a sloping shoulder; but, since his center of gravity is farther forward, he can not recover from a bad peck or rough landing with the ease that the oblique shouldered animal can. Also with the straight shoulder the saddle is farther forward and more over the front legs, so that the rider gets the direct jar of impact. This gives us two excellent reasons why the sloping shoulder means safety and comfort for the rider.



ANOTHER OF MR. ENGLISH'S HUNTERS. OWNER UP.

The withers should be clearly defined, fairly high and well back; the chest should be deep and wide though not too heavy; the legs should be clean and hard and the ligaments and tendons should have a whipcord appearance. Fairly short pasterns are better able to stand the shock of landing on hard ground than longer ones, although the latter add elasticity and speed to the gaits.

Our model should be well ribbed out so that he may get the full benefit of his food, and thus have good endurance. He should be well muscled up behind, as this obviously is necessary for propelling power; and he should be long from the hip to the hock so that his hind legs may have freedom to swing well under him. In so brief a resume it is not possible to touch on all the desirable points, but it will perhaps be well to mention a few bad ones. Goose rumps are not pretty and a horse possessing them should not win in good company although they often denote jumping ability. If one foot turns in, undue strain will be put upon that leg and the horse would not be dependable for a long morning's hunting, although he might show very well. The hocks should neither turn in nor out; the former denotes actual weakness, and the latter tends to produce high hock action and hence loss of speed and power. It is such imperfections as these that the grandstand can rarely see, although they are important factors in judging. Being over at the knees, a common fault among hunters and thoroughbreds in general does not denote unsoundness; it is often referred to as a good fault, and would only count against a horse in very close competition. One famous thoroughbred, St. Simon, is said to reproduce this in all his stock.

Having passed thus lightly over conformation, let us consider performance, by no means the lesser half of our show hunter. Performance can be nearly as critically viewed from the grandstand as from the ring, and is therefore usually the only thing the grandstand is interested in. A steady pace, a light mouth, an intelligent manner of approaching and negotiating the jumps, as well as the actual form in which the jump is taken, are all included in performance. Our hunter must not pull or he will wear his rider out; he must not rush or he will wear himself out. He should slow up just before jumping and take off with his hocks well under him, arching his back, lowering his head and landing on his front feet. This is the only true hunter form. The horse who flies over his fences, jumping in his stride, is a pleasure to watch in the ring, but is not a safe hunter; for he cannot measure exactly the height of his fence nor pick his landing place. Imagine riding a horse to hounds that jumps in his stride. He approaches a fence by the edge of a wood; there are rocks, a fallen log, tree stumps on the off side; the landing must be picked in mid-air. With such a mount, sooner or later there will be a fall. But again let us imagine ourselves on a horse which puts in a short stride, jumps from his hocks, and, dropping his head, chooses his landing with care. He is well in hand and can be turned in one stride to left or right, and is a far safer ride. The other horse may be an excellent jumper, but to enter him in a hunting class would be an error in judgment.

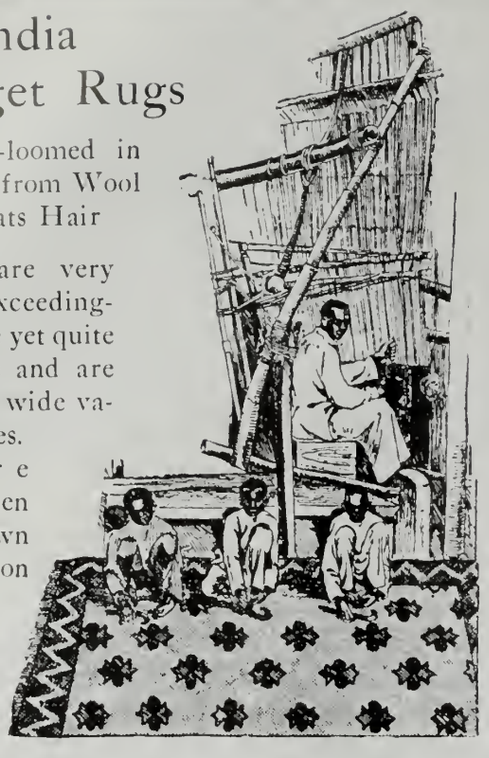
Penalties for not clearing obstacles are marked against a horse by some such rule as follows: First refusal, one fault; second refusal, two faults; third refusal, horse debarred; horse or rider falling, four faults; a touch with forelegs without knocking down bar, one fault; a similar touch with hind legs without knocking off bar, one half fault; knocking off bar in front, two faults; knocking off bar behind, one fault. In ladies' classes manners are of paramount consideration. If a horse jumps in awkward form, judges will use their own discretion in the number of faults marked against him.

Conformation is frequently judged before the show starts and each entry is given his rating. In the ring, performance alone is considered. The judge combines the rating on performance with that on conformation and awards the ribbons accordingly.

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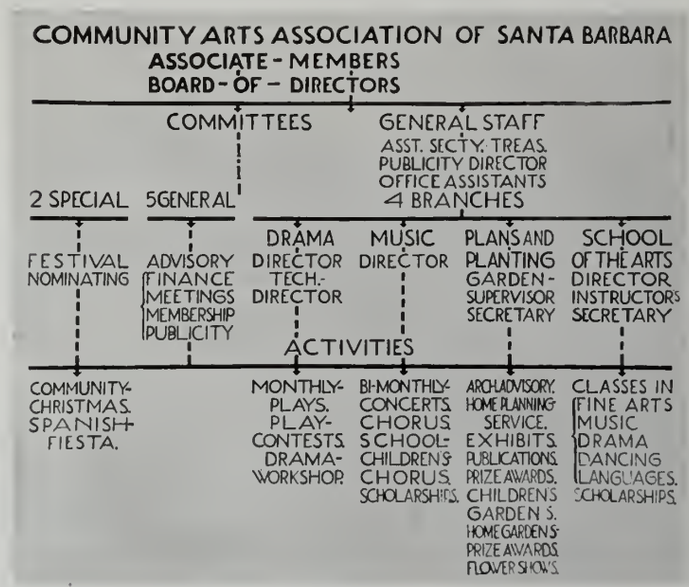
1403 State Street Santa Barbara

(Continued from Page 13)

people as possible the fun and interest of sharing in artistic work, of doing something worth doing and of giving pleasure that is worth giving. There is no pleasure in the world equal to the artist's pleasure in creating, be it dancing, acting, singing, painting, writing or building. Everybody has this creative spirit in him, but it is overlaid and suppressed by the exigencies of daily living, and is seldom strong enough to break through and become the dominating spirit of a life. But every society does give it some outlets—there is always a choir, or singing club, or singing in church, or dancing, playing the piano, or a town band, or writing poems that are never printed, some outlet or other for expressing the emotions, creating beauty and feeling happily alive. And that is the reason for community drama, to give another avenue for the expression of life."

Additional information as to what are the fundamentals contributing to the success of this interesting group of activities lies in the report made for the members and contributors each year, by the Board of Directors. This is very complete and shows receipts from earnings, memberships, contributions and Carnegie Funds as totaling $83,363.80 for 1923.

The Association consists of four branches—Drama, Music, Plans and Planting and School of the Arts—whose direction and activities are as distinct as their names indicate. They are joined through a common purpose and an original plan of organization which in the Community Arts Association affords the advantage to all these activities of co-operation and economy in operation. The originality of this plan is emphasized by the fact that in most cities the varied activities



here carried on by the Community Arts Association are supported by six to twelve different organizations.

The accompanying chart tells more in its concise way than could be given in much written explanation and is here reproduced from the original made by the Secretary, Miss Pearl Chase.

The Community Arts Association is an effort to satisfy the natural human desire for artistic expression through actual participation in drama, music and allied arts.

There is in each of us a sense of appreciation of beauty. In some it is vibrant and productive of creation. In others, it is suppressed or dormant, but it is there, awaiting assistance and the Association aims to give such assistance.

There is more leisure and time for recreation among all classes than ever before. This time, free from routine duties, is filled by the majority in passive recreation and amusement and is not productive nor stimulating. Little opportunity is offered for an actual part in the creative work of the arts.

To a greater extent than almost any other small community in the United States, Santa Barbara is carrying on a work which permits and invites this actual participation in creative art work, which results in quickened interest and intelligence.

It should be recognized that Santa Barbara is a cosmopolitan community of over thirty thousand, neither surfeited with professional productions, concerts and lectures, nor supplied with the art museums and special schools found in great metropolitan centers.

The Community Arts movement in Santa Barbara was not organized from without but was a growth within the community. Each branch had its beginning in the vision and unselfish work of some small group. The number of volunteer workers has steadily increased, is now very large, and forms an indispensable part of the organization. As the interest in and opportunities for service have broadened, trained directors have been employed in the various departments so that now a year-round program is consistently carried out. The policy is to secure directors of such thorough training, experience and influence that those who come in contact with them shall be stimulated to make their own best efforts.

The accomplishment of the Association has been made possible by all the people of Santa Barbara and can continue its helpfulness in the community only in proportion to the support given it.

An intimation of the music and drama given will be found in the calendar columns under the picture of the Lobera theater where centers most of the official business. The Plans and Planting Committee is represented in this issue by a plan from their book on page 27 and further features of their work will appear in future issues.

Rancho Santa Fe

"It is so much more distinctive; so much more a place apart from any other that has ever been seen, that I feel like saying that no matter who you are or what your business in life may be, you cannot afford to miss a visit to the place."—John Steven McGroarty.

"As I cast my last admiring glance over this great transformed landscape, I could not but feel almost exultant in contemplation of its future—the assurance that it will be all that was planned, finished on the same grand plane as that already established, because of the great financial forces behind—for is it not the Santa Fe's Rancho?"—Ernest Brauton.



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With future established, yet land prices only half of even less favored regions of Southern California.

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THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

IT will be good news to all members of the Club to learn that our long-standing problem in regard to Club quarters seems to be solved successfully. We have entered into an agreement with the Allied Architects whereby we obtain part of the seventh floor in the building at 420 South Spring Street for Club uses, for the period of one year, with the privilege of extending the agreement at the end of that period, if extension is mutually desirable.

Our rooms consist of a Reception Room, available at any time to members of the Club —a Library Room to be used jointly by the Club, the Atelier and the Senior Class, Architectural Department, University of Southern California, (who have a separate atelier on the same floor)—and the use of a large hall for meetings and exhibitions twice a month. Connecting with the meeting hall is a service room, with gas burners, etc., where simple meals can be prepared, which we plan to use for serving dinners at a reasonable price when the members wish them.

In addition we have a new home for our Atelier adjoining, the rent of which will be paid by the Atelier. This is a fine large draughting room, which has been furnished with electric lights, new tables and boards, and repainted, by the Allied Architects for us.

When we consider that our former rent was $100.00 a month, and that our present rent for these perfect accommodations, including that of the Atelier Room, is $40.00 a month, we must admit that we are most fortunate in enjoying the regard and assistance of our friends, the Allied Architects, who never lose an opportunity of helping the cause of Architecture and of this Club.

We will use the new quarters for the next meeting, on Tuesday evening, December ninth, at eight o'clock. We intend this year to continue the custom of the last administration in opening the meeting promptly at the time set and closing it at ten o'clock, thus giving us two full hours of talk and also a chance to get home at a reasonably early hour.

WE take this opportunity to bid Godspeed to the retiring Officers of the Club and thank them for their efficient work during the past year. Few Club members realize the burden of work in connection with the duties of an Officer of the Club. Only those who have been through the mill can appreciate what it means.

THE Atelier season of 1924-1925 is now in full swing, thanks to the generosity of the Allied Architects Association, who have made this possible by furnishing quarters for this very important branch of all Architectural Clubs.

This new Atelier location is on the 7th floor of 420 South Spring Street, where the draughting rooms and business office of the Allied Architects Association are located. It consists of a large room opening directly off of the main reception room, shared in common by the Allied and their guests, the Architectural Club and the Senior class of the Atelier of the University of Southern California.

The private draughting room for the club is well arranged and lighted, and in combination with the Reception Hall, which is fittingly furnished with the club furniture from the old quarters at Santee Street, make a very homelike place for the club men to do their problems.

Messieurs G. Burton Briney and Ted Fletcher divide this weighty duty between them, thus making the important position a pleasure, rather than an exacting responsibility.

Architect Fitch Haskell has willingly shouldered the duties of Patron once again, and is to be especially commended for his faithful service to the course.

Monday evening is scheduled for criticism night. About thirty men are signed up to take the problems this season. On the 17th of November, eight of the hard workers turned in the results of their 1st class B problem. The Esquisse given out on the 22nd of November was taken by twenty of the men.

The Club Library has been very greatly enlarged, due to the fact that the Allied working library is also at their disposal. Here's for a successful season! Let's show the frozen East what the sunny Southland can do. The eight hard working Class B men want more Class A and B men to join their ranks.

IT is hoped that the Club Bulletin during the next year will be made of such great interest both architecturally and from a news standpoint that Club members will really occasionally read it. The announcements concerning meetings will always appear here and, hence, those who give the alibi that they did not receive the post card announcing the meeting will have no excuse. Club members are urged to use this page and when interesting items of news concerning members are available it is hoped that they will send or telephone them to the new Secretary of the Club at TUcker 5618.

OUR former president has found a fairy god father and is now on his way to Europe or Mandalay or some place to see the sights. He has been in poor health for some months and expects to be gone for over a year on an extended trip. No one seems to know his itinerary but it is rumored that he has gone out to collect the pages that Henry Davis tore out of the Baedeker that Cliff loaned him.

THE SOUTHLAND has very kindly offered to publish the work of the various club members from month to month as a feature of the Architectural Club Bulletin page. It is the intention to publish not only executed work in architecture, but also commendable sketches or renderings, and likewise work in the allied arts which has been designed or executed by club members. It is the desire of the editor of this page that through this medium, club members will become better acquainted with the work of the other men and will in this way have another interesting point of contact with each other. We wish to thank the SOUTHLAND for this opportunity and legitimate publicity.

"LA CASA VIEJA" (Old House) in San Gabriel is one of the interesting historical adobes left to us in Southern California. It was originally the property of the Mission San Gabriel Arc-angel, being built, presumably in the 1790's, on church land, as the home of the head of the monastic school. It passed into the hands of the family of the present owners in 1838 for the vast sum of one American dollar and one decrepit horse.

Having gone the way of most of our old houses it changed greatly in the course of the century. Though continually lived in and always in the best state of repair, it was remodeled and "improved." The long rooms were divided into cubicles, little more than cells, the old floors and ceilings removed.

Some two years ago the present owner and occupant, Mrs. Maria de G. Lopez de Lowther endeavored with the assistance of the writer to return the house in some part to the spirit of the old times as she remembered them. Little or nothing was added. Demolition was the chief effort. Demolition of the features added within the last thirty or forty years, so that when the tearing out was done the shell remaining was substantially the original house. The old ceiling and wall textures were reproduced by Mexican laborers, working for a large part by lamp light because of their efforts to attain a "good, smooth job." So the interior now has the clean, somewhat austere appearance of the old sparsely furnished, white-washed housse of the early days.

Of special interest just at present to the people at large, is the movement under way to demolish this charming old house and its splendid trees, to widen the little lane on which it stands, that the town may have wide, modern treeless streets.



LA CASA VIEJA, SAN GABRIEL, HOME OF MR. AND MRS. LOWTHER. THE INTERIOR WAS RESTORE

It at least seems short sighted to lose the few remaining adobe houses of San Gabriel in view of the fact that the community is at the moment expending large sums to reproduce by means of modern buildings the spirit of the old town. Why not hold that real spirit which they have and which can not be acquired?

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LOS ANGELES, CALIFORNIA

NOVEMBER MEETING A. I. A.

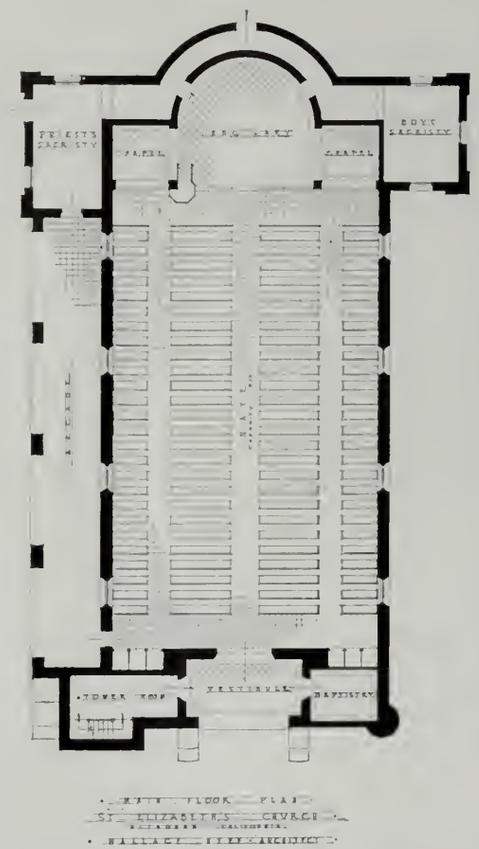
HAROLD O. SEXSMITH

IT IS surprising how little one architect knows of another. They are likely to judge each other by the quality of work that each produces. Needless to say few of them are so self satisfied that they care to be judged that way. Long hours of office routine leave little energy or time for personal contacts among most professional men and among architects perhaps the least of all. It was, therefore, a particularly happy thought when the president of the Chapter, Reginald Johnson, suggested that the various offices take turn in providing entertainment at Chapter meetings. The plan has been followed at the past two meetings only but already several interesting personalities have emerged from the group whose abilities as entertainers were heretofore unknown.

The office of John and Donald Parkinson acted as hosts at the November meeting and discharged their duty with commendable success and grace. During the dinner, which was held in the second floor banquet room at the Mary Louise Tea Room, several musical numbers were given by members of Mister Parkinson's staff and others. Among those whose work was especially appreciated were the following: Mr. and Mrs. Sharp and Mr. Kelch.

Mr. McBean of the Gladding-McBean Company was introduced by Mr. Parkinson with illusive innuendos relative to Mr. McBean's Scotch taste for certain outlawed liquids. Mr. McBean replied with characteristic Scotch aplomb and cleverly turned the laugh on Mr. Parkinson. Mr. McBean outlined the future policies of the Gladding-McBean Company and announced their intention to give much time to design and research. He stated that it was their desire to develop an organization second to none in the United States. As an earnest of this desire he announced that Mr. Jesse Stanton was to become a member of the organization in January.

Mr. Dodd was next introduced by Mr. Parkinson although everybody knew who he was before he got up. The next fifteen minutes were hilarious to say the least even though the waitresses insisted upon interrupting the fun.



We wonder if Mr. Dodd's funny stories haven't landed more than one commission for Mr. Parkinson.

The meeting closed with a most fascinating account by Mr. Parkinson of his recent trip abroad. His amusing experiences in Spain remind us somewhat of the account of his tour in Spain given by Louis LaBeaume in the November Journal of the American Institute of Architects. Mr. LaBeaume seemed to be more fortunate than Mr. and Mrs. Parkinson in the matter of Ford touring cars. According to Mr. Parkinson, the great grand dad of all the Henry's is now wintering in Spain.

The meeting was a most pleasant one even though Mr. Edleman over ruled the motion to dispense with the reading of the minutes of the last two meetings. All those present are looking forward with equal expectations to the next Chapter meeting when the office of John Austin is to provide the piece de resistence.

ST. ELIZABETH'S CHURCH, of which there is a rendering on our cover, is to be built in Altadena. The Reverend William Corr, formerly of San Diego, has charge of the parish and is building the church and a convent on the property.

Rendered in color so beautifully, the simple appeal of this little church makes one of our most successful Christmas covers. We appreciate especially the opportunity Mr. Neff has given us to present his work in so charming a guise; and feel very grateful to Mr. Norman Kennedy for producing in California a painting of the work of one of our younger architects in a manner that puts this magazine's cover in the class with the best Eastern publications. Mr. Neff's work is known throughout the country. He had done original and charming residences for the following patrons:

Dr. Milbank Johnson, Pasadena; Dr. John Willis Baer, Montecito; Dr. Philip S. Doane, Pasadena; Dr. Newcombe, Pasadena; Irving T. Bush, Florida; I. L. Shackford, Florida; Jack Taylor, Florida; Mr. Stephen Vavra, Beverly Hills; Tom Mix, Beverly Hills; Mr. Burr, Beverly Hills; A. K. Bourne, Pasadena; Mrs. C. W. Dobbins, South Pasadena; Walter S. Young, Pasadena; Albert Gates, Pasadena; and his work is in the advance guard of California residence architecture. In a recent copy of Country Life, we notice beautiful pictures of Mr. Neff's stables built at Ojai for Mr. Libbey, but no mention is there made of Wallace Neff, the architect of these buildings.



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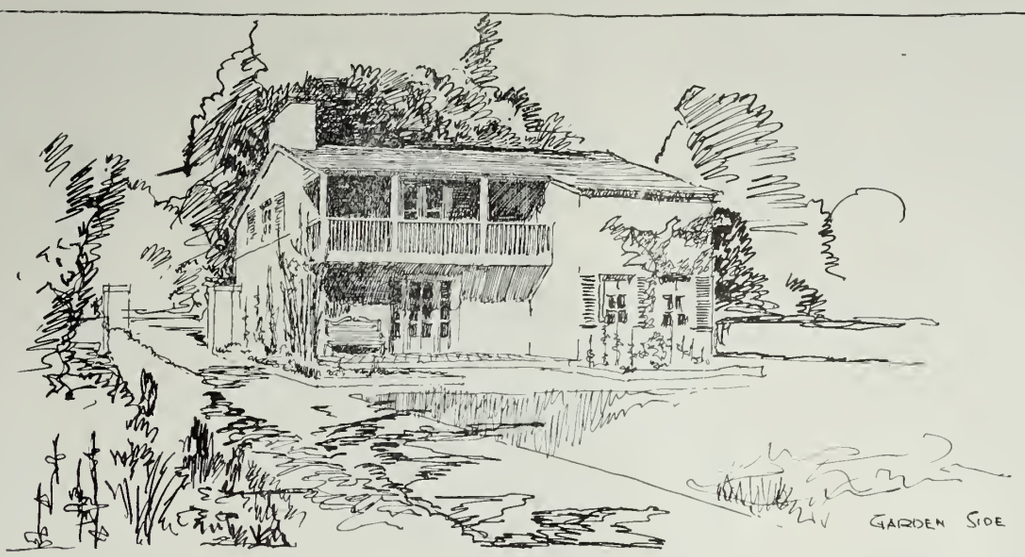
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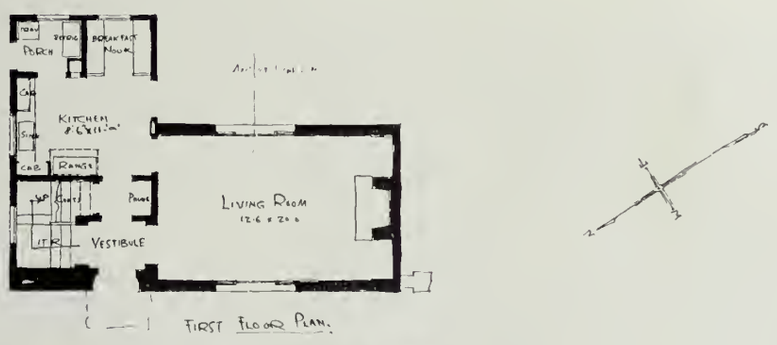
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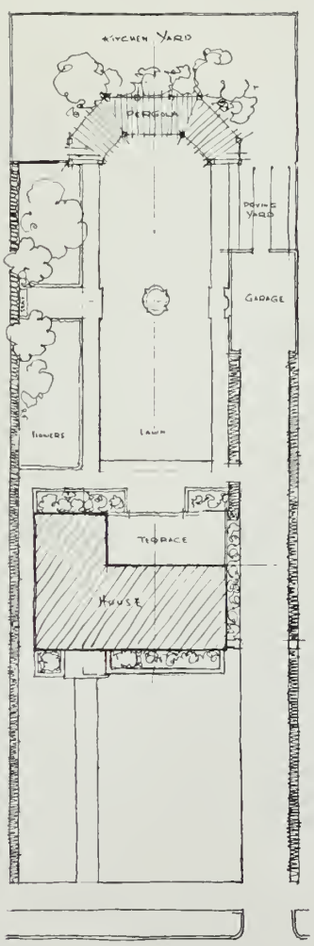
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THE COMMUNITY ARTS ASSOCIATION recently held a competition and gave $1,000 in prizes for the best design of a house to cost $5000. Sixty of the designs submitted were selected by a group of architects as particularly suitable. These were collected in book form. This book is for sale at cost ($2.75). Send orders to Plans and Planting Com. The plan above is by Harrison Clarke, Los Angeles.

When you find a plan that seems to suit your needs, but feel that some slight alteration is desired, a competent architect will be available to suggest how such changes can best be effected. Such service is generously made as a community contribution.

We are making these plans available at cost to home builders. The plans are new and represent the up-to-date ideas of many architects. We invite the home builder to come into our office, 15 East de la Guerra Street and study them.

CALIFORNIA HOMES AND GARDENING MANUAL

CONCERNING MODEL HOMES

After having visited some fifteen so-called model homes, the writer has come to the conclusion that, since it is common knowledge that no architect has ever lived that made a model husband, it is assumed that he cannot design a model home. At least, if any architect has had anything at all to do with any of the fifteen model homes mentioned, may the gods of art have mercy on his artistic soul. But it is a safe bet that none of the fifteen ever felt the touch of a trained designer.

This is a serious situation. The poor, unsuspecting public swallow these models—hook, bait and sinker. Yet the educational value of a model home cannot be minimized.

Can't we do something to get the builder of model homes to consult architects?

C. A. T.



A DESIGN ADAPTED TO CALIFORNIA.



A GARDEN THAT CONTAINS A SLOPE OR HILLSIDE GIVES THE DELIGHTFUL FEATURE OF A BROOKLET AND POOL SO NEEDED IN GARDENS OF THIS DRY CLIMATE

THE HARDY BORDER

By Allison M. Woodman, Landscape Designer

THE Hardy Border, or Perennial Border as it is sometimes called, is a comparatively new feature of gardening in California. Many perennials and other hardy plants have long been grown successfully in California gardens, but it has been only in recent years that any attempt has been made to confine them to a definite border. The Mixed Border is a modification of the Hardy Border in that it contains annuals in addition to perennials.

The Hardy Border can be as narrow as four feet in width, but much finer effects can be obtained if the border is of more ample dimensions. The tall-growing flowers are usually placed in the rear to form a background, with the other flowers graduating in heights from medium-sized to border plants. But no arbitrary rule can be given in respect to placing flowers; an occasional tall-growing plant placed in the immediate foreground may serve as an accent point, or to break too monotonous an arrangement of flowers.

The Hardy Border is very effective when employed either on one side or on both sides of a long walk, having a pleasing vista at the terminal end of the walk. The colors of the flowers are greatly enhanced in beauty if a dark green hedge forms the background; a stone or plastered wall having a pleasing color which harmonizes well with the flowers may also form the background.

As the border is of a permanent nature the soil should be naturally rich, or if poor in character be well-fertilized with manure and commercial fertilizers. Some perennials require considerable room for their proper development; the peculiar nature of each perennial should be ascertained before setting out any plans. In California, too, flowers cannot be placed in definite categories as regards seasonal bloom, life of plant, or length of blooming period. It is a known fact that many flowers classified as annuals in the East change their habits of growth in California and become perennial in habit, while biennials like Hollyhocks, normally blooming the second season after planting, are very likely to bloom the first season, if set out early in the year.

The Mixed Border has a distinct advantage in that the annuals, if planted in the foreground and occasionally interspersed amongst clumps of perennials, supply continuous bloom and help to fill the gap between different periods of bloom of perennials. There are certain times of the year when the Hardy Border is more floriferous than at other times, but it is quite possible by careful planning and judicious placement of plants to have considerable bloom in the border for most of the year, even in winter. (I am referring to California conditions).

Masses of different kinds of perennials are usually much more effective than single clumps. A general color scheme should be worked out, without too dogmatic an adherence to definite colors. It is surprising how many flowers of different colors blend naturally together. However, there are certain colors—browns, yellows, some reds, magenta, purples, etc.—which have definite combining qualities, and these should be noted when making out the planting scheme.

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Is it not logical that architects, like musicians can produce a greater and higher art by combining their talents to work as one Association?

Allied Architects Association of Los Angeles

SERIES M NO 2



A DININGROOM TABLE OF SIMPLE DESIGN

By NORMAN KENNEDY

IF YOU are tired of the old conventional leaf table with its accompanying six chairs en-suite, or if this type of dining room furniture seems out of place in your home the medieval "long" table and benches may appeal to you. Simple in design and pattern it proves a decorative as well as practical addition to your household. Eight can be seated comfortably at this particular table, leaving the ends vacant for candles or flower dishes.

The solidity of design is accomplished by beveled edges and retaining the square nature of the legs. The pins set in the braces below give a primitive touch entirely in keeping. The benches carry out the same design and proportions of the table on a smaller scale.

Made of carpenter's "stepping" and straight grained Oregon pine and with the entire absence of lathe work it is comparatively inexpensive to build. Hardwood additions are not necessary. The surfaces are treated with sandpaper for stain the color of which can be determined according to the interior. In this instance raw umber, a little burnt-sienna unmixed pigment and turpentine as a medium were used. Applied as a stain and allowed to penetrate the wood thoroughly for perhaps an hour, then rubbed gently with dry cloth until a dull gloss appears. Spaces between the joints can be rubbed more vigorously to produce an aged, worn effect by removing a little of the stain. Twenty-four hours drying is sufficient. Then the table is ready for use. An additional rubbing with a polish at this time helps the surface. It is good policy not to let the sun shine on the wood, it may cause tiny bubbles of sap to penetrate the finish unless the wood has been seasoned.

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MONTHLY BULLETIN

"All for Service—And Service for All

A CHRISTMAS LETTER FROM THE PRESIDENT

ANOTHER year has spun its course and the season of good cheer is here, a cheerful milestone, suggesting as it does the taking of stock, so let us review briefly our year's efforts. Like the sun dial I shall "only count the sunny hours" and in point of fact we in Hollywood know they usually predominate.

We have just completed our work for the Community Chest in which the members of the Assistance League and their associates played so splendid a part as Division 16. Mrs. James Reed, the able and efficient Secretary of the Assistance League, bore the brunt of the work, giving herself and her time for over three weeks to the organizing and execution of the work of our Division, which was in consequence rated as one of the most thorough in its work, bringing in more individual subscriptions than any other geographical division. Our quoto was $26,000.00 and we secured $76,241.00, not including advance gifts, which brings the total amount up to $78,241.00 Not only did we have the best Adjutant Colonel, in the person of Mrs. James Reed, but the best Majors, namely: Mrs. E. Avery McCarthy, Mrs. R. D. Shepherd, Mrs. Willoughby Rodman, Mrs. C. B. Cogswell, and Mr. John Reid. Their work was of exceptional merit, as well as that of the Captains, Mrs. Eugene D. Hirsch, Mrs. Rollin B. Lane, Mrs. Giles Hall, Mrs. Jay M. Danziger, Mrs. Edwin H. Furman, Mrs. R. B. VonKleinsmid, Mr. E. Avery McCarthy, Mrs. Samuel D. Thomas, Mrs. Isaac Hampshur Jones, Mrs. Aubrey Allen, Mr. John T. Bill, Mrs. Stella Anderson, Mrs. Henry Weineman, Mrs. H. C. Werts, Mr. Horace H. Mann, Mrs. O. J. Mulford, Mrs. E. W. Brooks, Mrs. C. K. Brust, Mrs. J. M. Haff, Mr. Geo. H. Flickinger, Mrs. Chas. Jeffries, Mrs. W. H. Thomas, and Mrs. Samuel T. Halsted and their Lieutenants. They were untiring in their arduous labors, starting morning after morning at 8:30 o'clock and working until a late hour at night. As an example of superhuman effort, I must mention Mrs. Isaac Hampshur Jones whose company brought in the largest amount of any of the Captains, i.e. $17,017.00. I inquired the reason and ascertained that she and the members of her company not only turned their own pockets wrong-side out, giving all their dollars, but, accompanied by their husbands, went soliciting late into the night (until members of households began answering in their robe de nuit) and "not until then did we cease," said our gracious captain.

In becoming a part of the Community Chest the League has done a very splendid thing from two quite different points of view. In the first place we are participating members (which means drawing money toward the support of) in three of our departments, namely, The Children's Day Nursery, the Good Samaritan Com. and the Wilmington Unit, a branch of the Assistance League. Miss Montana Tuller is Chairman of the Wilmington Unit. An office, with a Social Service worker will be established at Wilmington, to function in that community, where with the large percentage of foreign population, and many laborers, this worker is so badly needed. The Exchange & Gift Shop, The Thrift Shop, and the Location Bureau are all self supporting, non-participating, and the income from these departments may be used for the maintenance of the Community House, purchasing of materials for the Shut Ins, the Tiny Tim Endowment Bed, and supplementing the work of our various departments.

No less meritorious were those who carried on our regular activities at the Community House. Mrs. Daniel J. Sully, aided by able assistants, has brought to fruition her constructive idea of "A Contest for Craftsmen," with all its intricate details. They have now had their opening and fine Exhibition Sale at the Alexandria Hotel December 4th and 5th. Articles all to be classified, tagged, and made ready for the Contest, have been pouring into the Community House where we hope all will come to purchase their Christmas Gifts, thereby helping deserving men and women to become self supporting.

Mrs. Frederic W. Kimble, Chairman of the Exchange & Gift Shop, has accomplished wonders. Come and see the beautiful articles of all kinds, works of art, lingerie, china, jade, embroideries, maids' aprons, exquisite children's frocks, hand wrought silver, table linen, etc., all assembled and dispensed in a charming manner.

Mrs. A. F. Emminger, Chairman of the Artistic Fancies, has turned in some beautiful examples of her wonderful handicraft and these will be on exhibit and sale during the pre-Christmas days at the League.

Our Shut Ins Aid Department under the Chairmanship of Mrs. Saul Morris, is asking for more workers. Mrs. Frances Spence, and Mrs. John Maurer, in charge of the Sewing Unit, have been very busy making the dainty lingerie, for which they are famous, and which will be on sale in the Exchange & Gift Shop in time for Christmas.

Miss Terrill, Chairman of the Helping Hand Unit, (well named for she is always ready to give us a helping hand) is begging that you remember the Thrift Shop by sending in articles of all kinds of mens', womens', and childrens' clothing. Men's suits, your partly worn garments, not needed any longer, may be the means of securing a position for some worthy man or woman. We are turning many away because our stock is very low, so remember us and send us your package or telephone and we will call for it.

The Studio Tea Room has been holding its own—about breaking even each month. There is room for much improvement in the Film Location Bureau, as we are very much in need of new locations, as a consequence of not having them the returns from this splendid department have fallen far below what they were the first year we undertook the work. Send in the listing of your home, garden, or any other interesting spot, we have so many calls from the big studios, and this is such an excellent way to accumulate funds for the numerous Charitable purposes in which we are all interested. Our Secretary, Mrs. James Reed, has in mind a thorough reorganizing of this department after the first of the year, and you may be sure that you will receive a request for the listing of your "location."

Mrs. Edward Elliott continues in a quiet way the work of the Veterans' Helping Hand Unit—by visiting the veterans taking them needed clothing, jellies, books, etc., and doing the many other kindly acts for which she is so well known.

The "Tiny Tim Fund" has now reached the total of $1043.65 toward the total amount needed for the endowment of a child's bed in a Los Angeles Hospital. Why not list your home, swimming pool or garden with the Location Bureau for the benefit of the "Tiny Tim Fund," in order that the goal toward which the League is working may be reached at an early date? Also remember the "Tiny Tim Melting Pot" when you have old gold or silver articles to dispose of.

The Art Units of which Mrs. Frederic B. West is Chairman, and Miss Leta Horlocker, instructor, continue to exhibit the most interesting specimens of their handiwork. These lovely California Bowls are being sold just about as fast as they are turned out despite the fact that Mrs. Eleanor Cassini, Mrs. Le Berthon, and the many other members of the Unit are untiring in their work. There is room in the Art class, which meets each Friday afternoon at the Community House, for all the new comers who would like to devote their time and talent to useful purpose.

The many calls upon the Good Samaritan Committee keep its Chairman, Mrs. J. W. Montgomery in constant demand. The much needed Service Bureau for this department is to be established very shortly.

The "Round Table Luncheons," on the first Tuesday of each month, under the efficient direction of Mrs. William DeMille, continue to be among the most popular group meetings held in Hollywood.

With the return of Mrs. Chester T. Hoag, from her summer abroad, the Circulating Library of the Community House is taking on new life and gives evidence of being one of the important features during the next year.

Beside the accomplishments mentioned above during the past year we have lifted the indebtedness on the Community House by paying off a mortgage of $2500.00 and the balance on a Trust Deed of $2,100.00 which the League had heretofore been paying off at the rate of $150 per month, plus 7 per cent interest. This leaves a total indebtedness of $7,500 (loaned by personal friends) on which we are not paying interest, and a $2,500 mortgage on the Children's Day Nursery property on which we are paying 7 per cent but which we hope to clear by the end of the year.

A very complete report on the Children's Day Nursery which was made by our able Chairman, Mrs. E. P. Werner, and so recently published in "California Southland" makes it unnecessary for me to more than mention this our newest enterprise, but I cannot fail to make the comment that this is a remarkable example of the fact that dreams do come true. If there is anyone who does not believe that there are fairy-Godmothers and Godfathers I can say that I have absolute proof that they do exist.

The dream of a Day Nursery was in our hearts from the beginning of the League but it seemed such a stupendous undertaking that we mentioned it only in whispers. Now enters the fairy god father, Mr. Rafael Herman, who gave the initial $5000.00 making it possible to purchase the Day Nursery property, leaving only $2500.00 due, and after a year's expert work on the part of the Chairman, Mrs. E. P. Werner, and her efficient committee, the Day Nursery has been made a living thing. "Who so loves a child loves not himself but God; who so delights a child labors with God in his workshop of the world of hearts; who so helps a child brings the Kingdom of God; who so saves a child from the fingers of evil sits in the seats with the builders of cities and procurers of peace." It has been our hope not only to help the children, but through them and their parents to help the whole community in its attitude toward the child, to teach parents, and communities how to give children healthy bodies, trained minds, and sterling characters, to aid child helping agencies with information and educational material; to prevent the waste and suffering caused by ignorance and indifference, to inspire people everywhere, to interest themselves in the welfare of children. "Civilization marches forward on the feet of little children."

In sending you this Christmas letter and looking forward to the work of another year I am anticipating even more close co-operation between the members of the Board of Directors and the women who work so hard in the Community House.

"It ain't the guns, nor armament
Nor friends that they can pay,
But the close co-operation
That makes them win the day.

It ain't the individual
Nor the army as a whole
But the everlasting team work
Of every blooming soul.

—Rudyard Kipling.



HOTEL CASA DE MAÑANA, LA JOLLA, CALIFORNIA

By ELIZABETH WHITING

LA JOLLA, California, has long been a name to conjure with: decorative sea cliffs, deep blue waters, flying gulls, and happy days!

The little town has had a wise foundation. A man of discernment and good taste was first to see its beauty and to make provision for preserving that. This fact alone decided the future of La Jolla. People of discriminating taste have chosen it for summer months and many have made their permanent homes beside its safe swimming cove and interesting shores. The concessionaire who builds great artificial amusement apparatus for exercising the pocketbooks of the unwary public has been debarred from spoiling the view, and one can here enjoy California sports without assistance from exploiters.



This is what makes La Jolla unique among the watering places of the Southland shore. Tennis and golf, horseback riding and motoring into San Diego's interesting back country, swimming and surf bathing are here provided for in a perfectly natural California way.

La Jolla's one lack has been a good hotel, and now comes Casa de Manana to fill this hiatus and complete the picture with good and appropriate architecture of the Spanish Colonial type.

Casa de Manana is more than a good hotel. Its building has added real beauty to the landscape, its charm and restful character have increased the reasons for visiting La Jolla a hundredfold. Situated on a point above the rocky edge of dashing waters, it looks out over the broad Pacific with an air serene. Already its fitness for the place has been realized by those who have been there; and the story of its comfortable rooms and excellent table, its quiet beauty and its calm repose has traveled far by word of mouth—that subtle, "little bird" which whispers in the ears of world-worn travelers or tired business men.

The plan of this new hotel is delightful, opening around courts and patios and providing many rooms on the main floor. Upper rooms are reached by a beautiful Spanish stairway whose balustrade and newel posts, iron grills and broad easy stairs are a feature of the drawing-room; and the cloisters of the main patio are full of comfortable chairs, where one may sit in sunshine or shade, hearing only the tinkle of the fountain and the subdued murmur of the quiet sea.

Truly Casa de Manana is well named. It lures to La Jolla; it makes one linger until tomorrow; it invites the tired worker to seek its quiet, world-forgetting atmosphere and play or rest until tomorrow and its duties call us back to work-a-day affairs.



Photographs by Taylor, Coronado Hotel, Coronado

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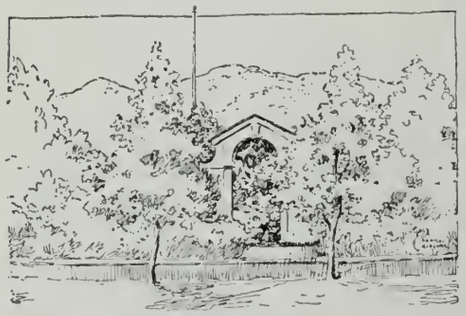
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(Continued from Page 13)

stages that the actual filming, or "shooting" of scenes takes place.

Then there is the large administration building which houses the executive offices, and close by is the cutting room building where the finished film is selected, cut and spliced into perfect story continuity, by expert film editors. An adjoining building contains a number of projecting rooms, or miniature theaters, where films in their various stages of cutting are projected, revised and projected again, until a smooth running picture of the desired length is obtained. Another large building is honeycombed with the smoky offices of these mental giants, scenario and continuity writers, publicity men, and title writers.

The wardrobe department has a building of its own, where garments of all nations and periods hang in endless rows. Everything from a fig leaf to a suit of armor is to be found here.

Looking across a broad expanse of rolling lawn you see an artistic edifice. This is the technical director's stronghold, where architects, draftsmen, painters and craftsmen of all schools give full sway to their colorful imaginations. Next door is a large studio for the art title department. The property room building with its trinkets and treasures, is one of the most fascinating places of all. There is the film laboratory, where the developing, printing, tinting and toning of film continues day and night. The electric department, with its odd looking lamps and giant spot lights.

SOME NEW HOTEL PICTURES



ENTRANCE TO ARLINGTON LODGE, A RESTFUL HOTEL IN THE MOUNTAINS



A LOVELY BIT OF CASA MANANA, LA JOLLA

The scene docks, paint shops, dressing rooms, carpenter shops, modeling studios, mill, and countless other interesting places, all of which we shall visit individually.

In the January number of this magazine, we will start our tour of inspection by entering the largest enclosed moving picture stage in the world, where many surprises await you.

THE FRIDAY MORNING CLUB

AN art gallery perched upon the top of a club house is more or less in the nature of an experiment in sifting out art-lovers from those who are merely willing to gaze, if conveniently seated near pictures or sculpture.

Such is the interesting situation in the Friday Morning Club, whose art-gallery, although a lovely setting for exhibits, is enough off the beaten path to require especial interest or love of art to reach. However, thus far there seem to have been many people attracted to the show; especially the Fleming Japanese print collection brought out-of-town folks and caused all the public library books on the subject to be taken out. This of course was a rare opportunity, as the public does not often in a life-time see such prints. Much interest is being shown in the coming women sculptors for December, also.

It is the great desire of Mrs. Gaston Biorkman, the new Friday Morning Club art chairman, to stimulate the highest possible interest and participation in art matters, and consequently she has started monthly section meetings. This section has for its object the discussion of art subjects in open forum, and the opportunity to hear different art authorities speak upon the appreciation of various forms of art expression. Discussion is hoped for and welcomed. Tours to the studios of many artists and town galleries have been inaugurated with the hope that a greater sympathy and understanding will be created.

It is Mrs. Biorkman's conviction that women should consider more seriously the putting of beautiful art objects into the home, because of their unconscious influence upon the child's taste which is formed by its environment. No person could live happily in an inartistic surrounding who has grown up in a harmonious atmosphere, nor prefer an inartistically ugly setting to a beautiful one.

That this largest of women's clubs wishes to encourage art in its higher forms, goes without saying; as does also the wish that we shall grow more and more in the appreciation of that which art voices.

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DYEING—A REAL ART AT AMYMAY STUDIO

By MARTHA VAN METER

I HAD not been in the neighborhood of Pasadena long before a friend remarked, "You know the Amymays? They said that too." I did not know the Amymays but I was glad to hear of some one who "said that too." One always likes to be agreed with. Not long after that another friend remarked that the Amymays would not do it that way. The conversation drifted on but I had again heard of the Amymays and I became a little curious about what it was or they are, these Amymays. When out with one group of friends I heard the Amymay studio referred to as "the most at-home place on earth" and then, it must have been a week later when some one else remarked, "The Amymays do know how to combine colors."

By this time I called a halt to the conversation and demanded information about who was or what was Amymay, where they worked, or what they did. I simply had to stop and gain information about these Amymays or be completely left out of the conversation. So I heard the word Amymay just as long as I could without acquiring information about them. Finally I had to put my cards on the table, declare ignorance and ask to be told about the Amymays.

Gentle reader, that you may be spared a real humiliation, for it causes humiliation in the Southland, in fact in the neghborhood of San Francisco as well, not to know the Amymays and their work I beg to relate this romantic tale of how two young ladies live by dying.

Once upon a time two young ladies were playing with diamond dye in a certain mother's kitchen, I need not tell you of the mother's suffering when diamond dye was smeared all over her kitchen. With every great achievement there is always some one who must suffer it seems. In this instance the family may have been served blue soup, we are not sure of all the facts, but from this small beginning, —diamond dye in the kitchen pots,—the present almost perfect mastery of the art of design and color has grown into being, because as May says, "It is fun to play with colors and one can do so many things with just a few dye pots and some dyes."

It all sounded so very simple at first that I thought I would hasten home and become a dyer myself, but the plot thickened so to speak. There are basic dyes used for one thing and acid dyes used for another; vegetable dyes that can be used on silk, other vegetable dyes that absolutely can not be used except on cotton; one color is good in dye made by one chemical company and another color satisfactory in the dye made by a different chemical company; and so the story goes. There are processes of bleeching, processes of makinug certain colors sun fast or washable. We begin to realize that this work is a complicated craft that has become perfected by countless experiments and much profit by experience.



THE AMYMAYS IN THEIR ARTISTIC HOME AND COSTUMES IN THE STUDIO ON CALIFORNIA TERRACE, PASADENA. PHOTOGRAPH BY ANNE BRIGMAN.

Dying is not a simple medium for expression. It is a most complicated medium and one that must be fully mastered before real creative work can be done. Messy dying is more abominable than had oil painting or amateurish etching. It is a medium that the amateur plays with often to the sorrow of many. People seem to realize that one must know something of method before one can paint a masterpiece, but when it comes to the use of dye, "Fools rush in where angels fear to tread" it would seem.

To have command of a medium and nothing to express is almost as sad as to have something to express and no means of expressing it. I have seen a great deal of the Batik and some shaded dying of the Amymays within the past year, I might say I have seen almost all they have produced and I have yet to see even the smallest design of which I must ask, why? Immediately when I see, a bandana, a scarf, a wall decoration a table spread, a tea napkin, I do not say why that design, but invariably I say how well the design fits; it belongs; it is good. Each finished textile holds definite satisfaction. It is art, something expressed beautifully.

I would like to stop a moment and point out more definitely what I mean by it fits. Let us say curtains for a country club, a building of Spanish style in southern California, are ordered. These curtains may be very gay as they are not to be lived with, they may be bold in design with strong colors, and contrasts. Must the design run across the curtain or the length of it? This depends on whether the room is large and spacious and you wish to draw it together, make it more intimate or whether you wish to lift the ceiling that seems too low for the spaciousness of the room. Should the texture of the material be soft,silky perhaps to keep the room cool and airy or heavy warm curtains that keep out all drafts and breezes? These and many more things are to be considered in each separate case, but the Amymays with their varied experience are sure to give satisfaction in the things they make. Their things always fit.

Wall decoration may be ordered for a definite space in your home. Perhaps you wish a corner brighter, but you do not wish a picture to take you outside your four walls. You want your room kept close and intimate within. There is even a possibility that when you go to the studio to give your order you will find there just the wall hanging you desire. Certainly the things there will carry valuable suggestions to you.



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Personality in Politics
by William Bennett Munro
The Macmillan Company.

We have here an interesting little book written by a Professor of Municipal Government, in Harvard University, who is a part-time resident of our Southland. Consequently we feel an additional interest in this timely and crisp discussion of characters which loom large in our political world. He gives us an analytical study of reformers, bosses and leaders. In the chapter on reformers, he explains their frequent failures, gives them some good advice and ends with a word of appreciation and encouragement. Those who are a little weary of being reformed, may hope that his council will not be heeded. From his study of the boss we gain an impression of a character that is born not made. In our country we need leaders, but we get bosses instead because there are so many unscrupulous men possessing the peculiar aptitude for guiding the people. These bosses, however are a menace to honest government, while leaders, unfortunatly few, work for the good of the whole republic. The chapter on leaders is particularly interesting. Such books as this, written with ease and vigor will go far toward making the science of government a dynamic subject for the average citizen who is often totally indifferent to the matter.

Viennese Medley.
by Edith O'Shaughnessy.
B. W. Huebsch, Inc.

These publishers chose only this novel for publication, out of several hundred manuscripts offered them and we congratulate them heartily on their choice. Mrs. O'Shaughnessy is a diplomat's wife who has every reason to know the conditions about which she is writing; it is her first novel. She writes with a gracious distinction in a style perfectly suited to her heroine, a fragile old woman, reduced to penury in Vienna immediately after the war. An unusual and very adroit plan enables the author to put before us charming yet terribly pathetic vignettes of different families struggling desperately for the barest means of sustenance. The pathos indeed would be unbearable, were it not for Mrs. O'Shaughnessy's exquisite sense of true values; instead of depressing us she rouses in us a feeling of exaltation at the thought of the lofty heights to which the human soul rises when overcome by misfortune. Incidentally she causes us to reflect upon the far-reaching consequences of diplomatic theories when put into practical operation. Self-determination for instance has a glorious sound, but when carried out was one of the contributing causes of slow starvation for old women and children. Mrs. O'Shaughnessy has created a very beautiful little bit of literature which will meet with deep appreciation from all who admire artistic results.

Redcliff.
by Eden Phillpotts.
The Macmillan Company.

Admirers of this veteran of the pen know what to expect, when a new novel by him is announced. Redcliff, like the others, deals minutely with intimate life among the rustic inhabitants of the small village in England. His method of showing character is the constant use of conversation between these natives so cleverly designed as to show traits of human nature, peculiar to people of that class all over the world. They are frequently sordid traits, but lifted from the commonplace by the art of a man long used to doing true delineations of character. These people are so human that we almost live with them. Mr. Philpots has kept up with the times by introducing sociological problems at present agitating the labor element in Britain. It is a book written in a leisurely style with no exciting details but fine literary workmanship of its kind.

Fellow Travellers.
by Horace Annesley Vachell.
(Frederick A. Stokes Co.)

Comparisons may be odious, but they are inevitable when we happen to read books on like subjects one after the other. Mr. Vachell also makes free use of the personal pronoun, but with a difference, since it simply becomes a part of the absorbing story he is relating about himself and people he rightly thinks would interest his readers. Fellow Travellers is a delightful book. His accounts of well-known men and women, although analytical are nevertheless written with a broad and generous viewpoint. His sketch of a man like Gaugin, for instance, is unusually interesting, because that erratic genius was plainly abnormal. Seventeen of Mr. Vachell's years were spent in California, therefore his descriptions of literary men and women here will interest especially the older residents on this coast. Among others, he devotes a page to Clarence Urmy, the poet, whom he apparently knew well, and he pays a glowing tribute to Gertrude Atherton which must give her much pleasure to read.

The Evolution of French Canada.
by Jean Charlemagne Bracq
(The Macmillan Co.)

This author contends that neither the French inhabitants of Canada, abandoned by France in 1763, nor their descendants, have received the recognition due their many virtues. In the present volume, therefore, he makes an attempt to show them in their true colors to the world. He himself is a Frenchman, born in France, who came early to live in Canada, where he has conducted a careful research into historical records, keeping meanwhile an observant eye trained on the present. The first half of the book deals with the part these Frenchmen played in developing Canada after the Cession. The remainder concerns their present varied and enterprising activities. The French Canadians have a sympathetic champion in Dr. Bracq, who has chosen a subject decidedly off the beaten track.

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